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ABSTRACT

This collection of 15 articles on teaching and learning by community college faculty explores the following topics: (1) using modern treatments of standard literary themes and texts to enhance "relevance"; (2) coordination of a course based on Jacob Bronowski's "The Ascent of Man"; (3) planning a "Library Awareness Day"; (4) use of a management development program to establish a sense of community often lacking at the large "commuter" school; (5) panning for gold as an exercise to teach sedimentation to students of introductory geology; (6) an actor's approach to the study of plays; (7) maintaining standards in travel/study courses with emphasis on courses that take place in limited time periods; (8) a thematic approach to the teaching of western civilization; (9) experience-based instruction in archaeology courses; (10) an argument in favor of focusing on creativity in art appreciation courses; (11) use of audio-tape descriptions to assist students in choosing a community field work placement in mental health programs; (12) structuring history instruction to promote understanding of past, present, and future; (13) teaching literature to non-literacy students; (14) an interdisciplinary approach to teaching the skills and procedures of the library research paper; and (15) a model for student government at the community college. (MB)

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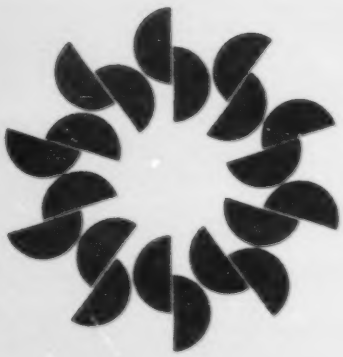

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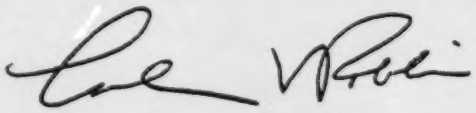
FOREWORD

Insight is intended to serve as a means of communication for all interested in teaching and learning at community colleges.

Americans are an inventing sort. When they sense the need for a new approach to solve a problem, they are likely to create a different, contemporary tool using proven methods laced with generous amounts of fresh thinking. The community college is the product of such a blend of the traditional and the ingenious. The articles in this second edition of Insight reflect that spirit of invention which originally created community colleges. It is this spirit which will insure the future strength of these colleges.

I am especially appreciative of the support for this annual by the Faculty Council for Community Colleges, the statewide representative advisory organization for the faculty of the thirty community colleges of the State University of New York. The Council did much to inform their colleagues about the publication, provided the Editorial Board and financially supported production of the book.

On behalf of the Faculty Council and the SUNY Community College Office, I am hopeful that the creative ideas of the authors represented are useful to community college educators throughout New York State and the United States.



Cornelius V. Robbins
Associate Chancellor
for Community Colleges
State University of New York

CONTENTS

Page

TEACHING THROUGH COUNTERPARTS: MODERN RESPONSES TO TRADITIONAL LITERATURE..... 1
by Libby Bay, Rockland Community College

SUPERCOURSE..... 4
by Thomas W. Morrison, Westchester Community College

"LLC PARTY A BLAST!"..... 10
by Martha Lewkus Faller, Niagara County Community College

MGD - AN APPLICATION OF GROUP DYNAMICS..... 13
by Dr. Martin Schwartz and John C. Beers, Rockland Community College

PANNING FOR PLACER GOLD AND OTHER HEAVY MINERALS--AN EXERCISE DESIGNED TO TEACH SEDIMENTATION TO STUDENTS OF INTRODUCTORY GEOLOGY..... 19
by S. H. Penn, Suffolk County Community College

AN ACTOR'S APPROACH TO THE STUDY OF PLAYS..... 23
by David Willinger, Westchester Community College

MAINTAINING STANDARDS IN TRAVEL/STUDY COURSES..... 27
by Yvette Jayson Sencer, Fashion Institute of Technology

A THEMATIC APPROACH TO THE TEACHING OF WESTERN CIVILIZATION..... 31
by Norman R. West, Suffolk County Community College

EXPERIENCE-BASED ARCHEOLOGY..... 35
by John L. Reese, Herkimer County Community College

ART APPRECIATION IS NOT A SUBJECT BUT AN ATTITUDE: AN ARGUMENT IN FAVOR OF FOCUSING ON CREATIVITY 37
by Ora Lerman, Suffolk County Community College

AUDIO-TAPE DESCRIPTION OF COMMUNITY FIELD WORK PLACEMENTS..... 40
by Howard C. Himelstein, Dutchess Community College

PUTTING HISTORY TO WORK..... 42
by Rose D. Danella, Mohawk Valley Community College

TEACHING LITERATURE TO NON-LITERARY STUDENTS: A COMMUNITY COLLEGE APPROACH..... 46
by Shirley Geok-lin Lim, Westchester Community College

A RESEARCH PAPER INNOVATION: INTERDISCIPLINARY APPROACHES..... 52
by Samuel Draper and Roslyn Benamy, Rockland Community College
STUDENT GOVERNMENT AT THE COMMUNITY COLLEGE: ONE MODEL..... 56
by John C. Gallagher and Frank Petrone, Suffolk County Community College

TEACHING THROUGH COUNTERPARTS: MODERN RESPONSES TO TRADITIONAL LITERATURE

by Libby Bay
Chairperson, English Department
Rockland Community College

Were English teachers asked to vote on the most loathesome word of the past decade, there is little doubt that "relevance" in all its various forms would draw the prize. It is hardly a word that Emily Dickinson would "take her hat off to," yet deference it has received. Many a curriculum has changed to become relevant; authors, like Spenser, have been removed from syllabi because of irrelevance; and teachers who do not emphasize contemporary culture are themselves labeled irrelevancies.

Yet to confront contemporary culture in a vacuum is like starting a book at the end. Sometimes, it is true, in heightened curiosity, we do flip to the back pages of a novel, but if these last phrases do not disappoint us, we quickly return to the opening chapters. On the other hand, to ignore modern civilization and its products is never to move near the back of the book at all, and this course is equally hazardous.

It is necessary to look back to the beginning and forward to the continuations, to turn our heads, like the Roman God Janus, in two directions at the same time if we are to perceive ourselves and the world in which we live truly. As teachers committed to the fullness of the western literary tradition, but equally devoted to the connections between literature and life, we devote much professional energy to finding ways to gain a handle on the past by turning the knob of the present. It is true that literature is inherently connected to life and survives because it does speak to men and women across time and place. The classics are, as was said of Chaucer, not for an age but for all time, yet many students and some teachers do not always catch these connections, or perceive them "after the fact." Some archly conservative teachers approach older literature solely through literal interpretations of the texts and thus set antiquity in cold storage for the students. On the other hand, instructors who take the accomplishments of ancient peoples and, in the name of relevance, alter them to suit modern needs also achieve numbing effects. How ideal if we could perceive and share with our students both perspectives simultaneously.

Teaching through counterparts, using modern treatments of standard literary themes and texts, is a technique designed to achieve this goal.

My first venture with counterparts came when I was having difficulty devising term paper topics, in the first half of my English Literature survey, to which the class would respond enthusiastically—and, incidentally, which could not be easily plagiarized. In talking with the students about the kinds of things they were reading on their own, it occurred to me that I might be able to build on their interests. I included on the term paper suggestion sheet the following idea: Take one of the following pairs, develop a basis of comparison and examine it thoroughly in a full, cohesive and lucid essay:

Beowulf.....Tolkien, Lord of the Rings

Sir Gawain & The Green Knight..... White, The Once and Future King

"Second Shepherd's Play".....Odets, The Flowering Peach

Everyman.....Ionesco, Exit the King

Shakespeare, Romeo and Juliet..... Rostand, The Romancers

Marlowe, Dr. Faustus.....Mann, Dr. Faustus

Many students opted for one of these choices and achieved interesting and scholarly results.

Andre Gide, in a letter to Francois Mauriac, said of the Bible and Greek mythology, what I began to feel about earlier cultures in general: "I consider the scriptures and mythology inexhaustibly, infinitely resourceful and destined to become enriched with each interpretation suggested by a new intellectual orientation." Thus the next year it occurred to me that it might be enriching to incorporate such study into the actual course curriculum as a way of having students grasp the vitality of these older works and realize the immediacy of the past.

That year, then, my required reading list for English Literature included the following:

Beowulf and John Gardner's Grendel

Sir Gawain and the Green Knight, selections from Morte D'Arthur and Lerner and Lowe's Camelot

Chaucer's Canterbury Tales and a study of recent court decisions on pornography

Medieval tropes, mysteries and mortalities and Andre Obey's Noah

Marlowe's Dr. Faustus and D. H. Lawrence's "The Rocking Horse Winner"

Shakespeare's Macbeth and Barbara Garson's Macbird

Milton's Paradise Lost and Karl Shapiro's "Adam and Eve"

Problems arose. Time was the biggest one: trying to get to the modern responses without neglecting a serious study of the older works was no easy feat. I tried to solve this difficulty by seeking out shorter contemporary works to use, stories and poetry primarily. Also, this course was British Literature, but sometimes the best contemporary examples were American. I did not try to resolve this dilemma. I used what appealed to me and what I thought students would enjoy, regardless of country of origin. Finally, some of the modern works were not deserving of the time spent at the expense of the better, older works. I confronted this situation directly. I won't do Macbird again or Camelot.

An exciting essay by Hazel Barnes in the Phi Beta Kappa Key Report, Summer, 1976, entitled "Greek Mythical Figures as Contemporary Images," alerted me to the applicability of counterparts in a World Literature I class. After all, no works have been treated more often than the Bible and Greek mythology. Anouilh, Giradoux, Camus' rendering of Greek themes, Arthur Miller's The Creation of the World and Other Business, Superstar immediately came to mind. This venture was as successful as the British Literature course and provided even more modern options than I originally anticipated.

The possibility of counterparts as a course in itself, rather than as an auxiliary to World and British Literature, was the next logical step, and my Honors Section of English 102 provided the frame. In this course, which has an open-ended syllabus, I could cross both time and culture lines, and, with a passion, I did.

During the first two introductory weeks, we read D. H. Lawrence's "Ticket, Please" and showed how its resemblance to the Orpheus myth, particularly in its striking last passages, sharpens the sexual implications. Next we did a series of Odyssey--inspired poems--the modern Greek poet Cavafy's "Ithaca," Robert Graves' "Ulysses," and C. Day Lewis' "Nearing Again the Legendary Isle." The students wrote on such questions as "What draws the poets to Homer?" "How are the Sirens Broadway denizens?" "Is Ulysses a heroic figure by twentieth century standards?" Finally, we discussed E. E. Cummings' "Santa Claus: A Modern Mortality" and showed how, as a dramatic piece, it is more attached to its medieval forebears than its modern mates.

With short pieces as prologue we moved on to longer assignments and more complex

discussions. The reading list included: Grendel by John Gardner (an inverted perspective on the Beowulf epic), The Robber Bridegroom by Eudora Welty (a delightful compendium of fairy tales), J. B. by Archibald MacLeish (a humanistic retelling of the Job story), The Woman in the Dunes by Kobo Abe (an Oriental approach to Sisyphus), Desire Under the Elms by Eugene O'Neill (a New England tale of possession and Hippolytus), The Flies by Jean Paul Sartre (an existential version of The Oresteia), and a series of short stories and poems based on the Faust theme ("The Devil and Daniel Webster" by Steven Vincent Benet, "The Devil and Tom Walker" by Washington Irving, "The Rocking Horse Winner" by D. H. Lawrence, "The progress of Faust" by Karl Shapiro, "Faust in Old Age" by Delmore Schwartz). In the Honors Section, since an independent study project is required, I fleshed out these studies of modern counterparts by having each student fully trace one of them through the ages.

Sometimes, chance is a teacher's best ally. For example, I feel indebted to Richard Nixon for very little, but he did provide me with a marvelous counterpart to The Canterbury Tales in Judith Wax's treatment of "The Waterbury Tales." Similarly, a "Guest Word" piece in The New York Times wrote about Steinbeck's intention to "bring to present day usage the stories of King Arthur" and reminded me of Tortilla Flat, which will soon make its appearance on my syllabus. And last year, because of the spate of Dracula plays, on and off Broadway, the students suggested a new motif, vampirism. I had, of course, read the Bram Stoker novel, but what I did not know, and what the students soon helped me discover, was the multitude of other treatments of vampires in literature.

The possibilities are not yet exhausted. If we have crossed time and culture lines, why not disciplinary lines as well? Musical treatments of Faust abound; illustrations of the Bible fascinate; film versions of Shakespeare (notably Kirosawa's Macbeth) shed unusual light on the Renaissance texts. Work, of course, can be scaled up or down depending on the nature and capabilites of the students. For example, in a relatively inexperienced class, I would assign West Side Story, Two Gentlemen of Verona, and Your Own Thing as Shakespearean counterparts; with a more sophisticated group, I would undertake Tom Stoppard's Rosenkrantz and Guildenstern are Dead, Bernard Kops' The Hamlet of Stepney Green and Arnold Wesker's The Merchant. The balance of older works with newer ones should also be weighted according to the nature of the class. The actual reading of the older works, or getting at them through carefully summaries, is a decision instructors can make when they know the complexion of the group. The important point is to engage students in literature at places and in ways which matter to them.

There may be "nothing new under the sun," but there are different slants of light for students and teachers to witness and share daily.

Libby Bay, present chairperson of the English Department of Rockland Community College, was Coordinator of Interdisciplinary Humanities Cluster on that campus for four years. Previous to that, she taught at Brooklyn and Hunter Colleges. In 1974, Professor Bay received the SUNY Chancellor's Award for Excellence in Teaching.

Professor Bay received her undergraduate degree in English from Hunter College, magna cum laude; her Masters is from the University of Chicago, and for two years she was a Penfield Doctoral Fellow at New York University.

SUPERCOURSE

by Thomas W. Morrison
Assistant Professor of Physical Science
Westchester Community College

Permit me to daydream a bit.. Why not a college course taught not by one professor--but by seventeen professors!

Why not a course--the same course--with thirteen films, each one hour long, to complement the lectures. (By complement I mean in addition--not to kill class time for the lecturing professors.)

Why not seventeen professors and thirteen films?

Wait! Before you leave me--this article is not fiction! String along with me and my seventeen professors and thirteen films a bit longer and instructional techniques in college courses may never again be the same for you, either.

What shall such a course be about? (What course could possibly call for seventeen professors when one is the typical number?) How about the "intellectural history" of man himself? A course that traces "the major events in the biological and cultural evolution of homo sapiens". A course that traces the development of science and art and "processes of thought and imagination" which are involved in man's attempt to "understand the nature of the universe and of himself." A course like that should call for seventeen professors! And thirteen films!

What will I dream up for a textbook for my course? Half the books in the library? No, that would be a bit impractical. We need, rather, a basic text to bring everything together. And not an ordinary, prosaic text, either. We need a text that rings with the touch of poetry. And is beautifully illustrated with black-and-white and color photographs.

We won't worry about production costs for our textbook. It'll be so popular, the book will become number one on the best-seller list for non-fiction. That should keep the cost, per book, down.

It might also be enough to keep you from stringing along with me further. I hope not. We're daydreaming a supercourse and enough is not enough--not yet. We need someone or something to coordinate the lectures of seventeen independently-minded professors and someone to coordinate the material in the thirteen films. Indeed, I think, we should somehow coordinate the films and textbook so that these two complement one another. Our course should, after all, be one course--not seventeen plus thirteen different courses.

Perhaps we should even have a second textbook to supplement the main text--i.e., another book to document the statements of the main text or give an in-depth explanation or interpretation of them.

And since this is to be a supercourse--done over super-thoroughly--why not still another text to explain, tie together or give points of view not in the main text or its supplement. A sort of back-up text to the back-up text.

Of course, if we should ever hope to daydream a practical supercourse--one that someday will become as much as a fait accompli as imagining a man, someday, walking on the moon--then we'd better dream up a fat and thorough guide for the administrative implementation of such a course. We'd better provide college administrators with explicit and detailed steps that will make analyzing costs, publicizing the course, and other administrative responsibilities as little a

burden as possible. (After all, seventeen professors and thirteen films and the "intellectual history" of mankind and a best-seller for a test—this is not food for the thoughts of earthy administrators; rather, these are specks in the eyes of visionaries.)

But there is no further need to string along with my supercourse fantasy. For such a course came into existence at Westchester Community College (WCC) in 1975. The dream behind it—the elements that went into its creation—is surely the stuff supercourses would be made of.

Super-coordinator

Let's start with the subject matter of our supercourse—the intellectual history of mankind. It "covers almost everything—hunting, agriculture, architecture, chemistry, mathematics, astronomy, physics, biology, genetics and computer technology". It is, in short, understanding nature.

And who could coordinate a subject like that? We would need "a rare artist of ideas—a very special kind of genius". Someone for whom "the understanding of nature has as its goal the understanding of human nature, of the human condition within nature."

The reason for tying man to nature is, from my point of view, imperative. Courses in which nature is seen as something apart from man are all too common. Too many students graduate from chemistry courses—from physics and other science courses as well—having little or no idea of what "the human condition within nature" even means. (A student learns that chemical changes function independent of man—iron oxidized long before man walked on earth—and he passes the course.)

Common enough are those kinds of courses. Linking the understanding of nature to the understanding of "the human condition within nature" calls for "a rare artist of ideas"—a man from LaMancha.

The Don Quixote of our story is, in our real-life supercourse, Jacob Bronowski. Polish is his native tongue, but England is the land of his higher education (Ph.D., Cambridge). He calls himself a "mathematician trained in physics" but his interests are clearly broad. He is the author of books about the poet William Blake and about science and philosophy and human values. In two words, he is a "scholar" and a "humanist".

Dr. Bronowski was asked by the British Broadcasting Corporation "to present the development of science in a series of television programmes to match those of Lord Clark on Civilization". Bronowki's response: "Naturally I said no." Then one day "someone at the BBC happened to remark the 'Science doesn't turn the kids on'. I knew right then I was going to do this program."

The Ascent of Man

This is the name of Bronowski's television program, and it is the name of our supercourse at WCC. The television program is a series of thirteen films and was filmed in 27 countries around the world. The cost: more than three million dollars.

The films turned out to be much more than the history of science or an account of the latest development in that field. Bronowski had in mind "other steps in our cultural evolution". His ambition, he wrote, was to "create a philosophy for the twentieth century which shall be all of one piece". It was to be a "philosophy of nature rather than of science". But in Bronowski's view there cannot be a philosophy "without humanity." The "understanding of nature has as its goal the understanding of human nature, and of the human condition within nature" is how Bronowski, himself, put it.

Thus the thirteen films turn out to be essays—Bronowski's philosophy—and they shall be "concerned with discovery itself rather than that which is discovered; in other words, the way man works."

Supercourse Textbook

The textbook for our supercourse is also entitled The Ascent of Man and is by Jacob Bronowski. And it is a remarkable piece of work in, and of, itself. The sentences in it are a "narration of each of the thirteen films"—word for word.

True, the book does contain "additional

11

background material". It can be read as a separate entity and its contents understood as well as any best-selling non-fiction book which does not come with films.

The point to be stressed, I feel, is the remarkable degree of coordination between the text of the book and the script of the films. As the narrator of the films, Bronowski talks to the viewer. As the author of the book, he talks to the reader—talks the same words and sentences! And yet each can be a source of learning totally independent of the other. And both are, in my opinion, extremely well done.

Superpreparation

To sell WCC on the idea of offering an entire course called "The Ascent of Man", a preview film (one of the 13) and the book arrived at the College in the fall of 1974. After having sold the course to the college, the rest began arriving—a two-inch thick "administrative and academic support packet", a 364-page supplement entitled The Ascent of Man—Sources and Interpretations, a teacher's manual and more. Everything seemed to have been anticipated—a cost analysis workbook, a list of consultants, a complete syllabus, including reading lists and a detailed summary of each film program, suggested topics for class discussions, test blanks, the works. Perhaps the student study guides illustrate best the staggering amount of preparation that went into this course—two, not one, study guides were prepared. One for the freshman and sophomore level (the community college level) and one for the junior and senior level.

The deadline for beginning the course was January of 1975. That was when the thirteen films were to be shown on National Education Television Network. One film a week was to be the pace and the hour for telecasting was to be "prime evening time".

My personal reaction to all of this was one of much excitement—in my twenty-five years of teaching I had never seen anything come down the pike that even remotely matched such a production as "The Ascent of Man". This course was truly to be a reach for the unreachable stars!

Enter WCC

The first of the thirteen films was scheduled to be shown on public television on January 7th. At WCC even the idea to offer the course was still in the proposal stage late in November (the academic dean rightly sought input from the faculty of the College and this took time).

Concrete plans did not formulate until early December—surely the eleventh hour in view of the task facing the College. Lesser hearts—or if you want, more prudent minds—might have thought a month of preparation too little. But this was WCC's first chance to offer a course in conjuncion with public education television and that in itself may have been enough to carry the day. In any event, WCC would offer the course.

Two key decisions were then made. One—our course would be for three college credits. We would meet for three hours of classroom instruction one night a week in addition to the thirteen films. Two—we would assemble a team of professors to give the course. At the time a team seemed to me quite natural—the hour was late and the image of Bronowski loomed on the horizon like an intellectual and cultural King Kong. It would take a team to do him justice.

It was my job to assemble the team and coordinate the course. I had, at this point, read only a fraction of the book and had seen only one (the eighth) of the films.

We were moving at last. We were on an academic roller-coaster, slowly climbing to the top of the first hump. The ride we were about to take—looking back now—seems so improbable as not to have really happened.

Some of the ups and downs--crazy they were—that come to mind:

By opening night—our first class meeting—all the professors who would be helping to offer the course were still not known. The team was still incomplete.

Seventeen professors eventually participated. (I have the feeling the College administration was anticipating a large enrollment—perhaps upwards of 200—and a

large team seemed very much in order at the time.)

But seventeen strong-minded, independently-willed professors could fragment a course and so how to have uniformity of classroom instruction quickly became one of my concerns. I was also concerned over whether or not the professors themselves understood what Bronowski meant by the "human condition within nature" and whether or not they would address themselves to this "philosophy" (I was concerned our team would merely teach the classical view of science so typical of the average science course).

I was also concerned about the main textbook for the course—The Ascent of Man by Bronowski. It is written more in the style of the essay--not in the language typical of the classroom textbook. As such, the author did not explain every name or detail—in science or out of it—he used. But clear and thorough explanations are, in my opinion, an absolute must to any successful science course, even the interdisciplinary science courses.

Moreover, I didn't want just the main themes to be developed—I wanted the meaning of every word the The Ascent of Man explained if necessary. It could not be assumed that students would know about the Wurm glacier of what "a sort of man from Porlock in reverse" means.

These were my concerns, and they were handled in a number of ways.

One was to distribute to the students each week another supplement--written by me--which covered the material I felt should be available to the students. I just about wrote another book (up to five pages, single-spaced, for each chapter Bronowski wrote). Now, should one or all seventeen professors failed to teach Bronowski's book as I felt it should be done--I did not worry. The students had my Definitions and Comments.

Another technique used to bring uniformity to the classroom lectures was for me to hold pre-class conferences with individual team members (I recall meeting with one group for close to three hours of preparation; others preferred to do their own preparation).

Still another technique we tried was to tape-record lectures and then reproduce them in print for distribution to the students in class.

Student Enrollment

How many students took our super-course? Or what went wrong?

The latter question first. It has a touch of irony to it. Over three years of preparation went into the making of the course before it arrived at WCC. The time we had at the College for on-campus preparation was a mere month. (I do not know when information on the course first arrived at the College, but even if it were two or three times longer than a month, it was still incredibly short—when compared to the time spent on the course before its arrival.)

And that is what went wrong—the element of time. Time to organize the course and advertise it (I recall delivering by car press releases in person to local radio stations—so short was our time).

We also missed out on what was perhaps our biggest advertising opportunity—an announcement of our course offering on public education television. It was my understanding that the local outlet would avertise, along with the coming of the films, those colleges in the area offering the course. On my home television set I saw a couple of such announcements, and I eagerly awaited WCC's turn. Apparently the policy of announcing local colleges offering the course was dropped in midstream—I continued to see the film advertised, but no more college courses.

Press releases also went to local newspapers, but again the hour was late. (I know of one instance in which the story of our course did not appear in print until after the showing of the first film.)

All this resulted in a total student enrollment of twelve! We had more chiefs than Indians.

Student Evaluation

Normally the College cancels a course, taught by one professor, if the enrollment is under fifteen. But "The Ascent of Man" was unique—held too much promise of future development to be cancelled. The College went with the twelve.

And the seventeen professors. And I as the course coordinator.

How did the course do? First, the opinion of the students. Eleven of the twelve participated in a student evaluation of the course. Most questions were rated on a scale of one to seven—seven being the highest.

On their opinion of the course "in general"—seven rated it "highest". The other four ranged from four to six.

On the question of would they "recommend this course to other students", nine checked "recommend highly" and two checked "recommend".

On "the overall value of the films" in helping the students to "appreciate and/or master the material", six gave a "highest" rating.

On the supplement I wrote, six rated this effort excellent and one said it was the "most outstanding piece of explanation work I've ever seen". This student made his own rating of ten. Of course, this student is very perspicacious. Of course.

Evaluation of the Evaluation

I reported to the College the results of the student survey and my evaluation of their evaluation. We had received the highest rating by seven of the eleven and I regarded this as the equivalent to opening a theatre show to "rave reviews". We quite obviously had the theatrical equivalent of a "great show".

True, we had only twelve students. But they were "an unusually mature class". Nine of them were over twenty years or age and six of the nine over thirty. Two had B.S. degrees already, one was a high-school biology teacher and one had a "deep biological background".

A Great Idea

Personally I was surprised by the excellent rating our students gave the course. They were telling us something and I think it may have been this:

Students want, and appreciate, courses which broaden their views (this, to me, is the very essence of higher education). They also appreciate the opportunity to learn in one course, from many faculty members. (One advantage of the small college is the opportunity to know a greater proportion of the faculty.)

Equally important, I think is the opportunity for members of the faculty to work together to produce something worthwhile. Enjoying the respect and camaraderie that comes from working closely with faculty colleagues on college problems—such as team-teaching a course—boosts faculty morale and makes life more pleasant.

But what, in fact, can college faculties across the land do? Interdisciplinary courses like "The Ascent of Man" do not come along every year.

They don't have to! Why should not faculties create their own interdisciplinary courses—team taught. Why not one course highlighting today's problems and tomorrow's prospects in science, business, law, sociology--all the fields in the college curricula.

Had a guidance counselor said to me in my undergraduate days: "Did I hear you say you needed one more elective? How about a course of life's problems in general—y'know, sort of a bird's eye view of what's goin' on out there. An' by the way, you get to know all the important professors—well, you get to know a lot of them anyway. A lot of them give the course."

I think I would have said: "Sounds like a great idea."

Thomas W. Morrison, is in his thirteenth year at Westchester Community College. He has taught physical science, biological science, earth science, astronomy, the ascent of man and science and survival, a course he created. As a student, he has studied at Cornell, the University of Chicago, New York University(BA), Columbia (MA), Williams College, Arizona State and McGill. He has been a farmhand, real-estate salesman, sheet-metal mechanic, threatre press agent, newspaper copyboy, dishwasher salesman, school teacher, mail clerk, house painter, newspaper columnist, soldier (5 battle stars) and lecturer on space exploration (Seattle World's Fair). He is currently working on his first novel.

"LLC PARTY A BLAST!"

by Martha Lewkus Faller
Niagara County Community College

We didn't say, "LLC Party a Blast!" Our students did.

The LLC is the Library Learning Center at Niagara County Community College, and the "party" was Library Awareness Day. The blast is what we had hoped it would be, and the exclamation point was the only one printed all semester in The Spirit, the NCCC student newspaper.

On Library Awareness Day there were reporters, photographers, and a TV crew (our's) in the LLC, students carrying instruments and music stands, dancers in leotards, carts of exotic food being rolled in by chefs in tall hats, a continuous slide show, impromptu tours, free coffee, a piano in the elevator (only temporarily stuck), and attendance that broke the record for that time of year.

What happened on Library Awareness Day was that real people and real things came into the areas of the LLC that corresponded to the places where information about these people and things are shelved. For example, musicians performed in the M's, artists sketched in the N's, and a meditation session took place in the B's, etc. What we had had in mind was a kind of celebration of knowledge, something that would give libraries their due as collectors and disseminators of the world's knowledge, something slightly outrageous, while at the same time being in good taste, something like Paris, or maybe Chautauqua.

Library Awareness Day came about because, late in the Fall 1977 semester, our Humanities Division suggested to us that even though the LLC was beautifully neat and clean, it seemed sterile and unlived in. We didn't necessarily agree, for we had observed many signs of life and living taking place here, both what was permitted and encouraged, and what was not. Nevertheless, this Humanities comment/criticism set us to thinking of what we might do do find newer and better ways to use the LLC.

To this end, in the absence of Director Eleanor Seminara who was on sabbatical leave, Associate Academic Dean Ed O'Keefe, as Acting Director, established a Creativity Committee whose charge was to find these newer and better ways. He determined that the Committee would compose an agenda of creative ideas to be distributed to the LLC staff the last week of each month for discussion at that week's staff meeting. The Committee would be assigned two members he said: Liz Fulwell, AV librarian, and Martha Faller, circulation librarian. This shocking display of authoritarianism secretly pleased Liz and myself because we wanted to do it.

Our first last-week-of-the-month agenda, presented for December 23, listed twenty-two separate suggestions, among them a Library Awareness Week to be held early each semester, during which, for example:

> a string quartet would perform in the M's
>
> High Mass would be sung in the B's
>
> moot court would be held in the J's
>
> jocks would lift weights or wrestle or something that would not be too space consuming in the G's.

and on and on, all to show that the library has something for everybody and that these

things are arranged in particular areas of classification.

The staff liked the idea. Ms. Seminara, returning from sabbatical, liked the idea too. We went to work on it.

First of all, let us state that it was possible to entertain such an idea, because our building could accommodate it. Our four-story library houses materials as follows: books with LC classification letters from A through L are shelved on the fourth floor, M through R on the third floor, and S through Z on the second. Two or three rows of shelves are grouped together on each floor, separated from the next group of shelves by tables, chairs and study carrels which, when moved out of the way, leave open areas of somewhat-smaller-than-classroom size.

Having determined that we had adequate space, our next concern was to ascertain faculty interest. Since the list proposed to the LLC staff had received favorable response, we decided to make it part of a general invitation to faculty, after removing some irreverencies and inside jokes. To the invitation, we attached a note with a more personal and specific statement about what it was we had in mind for that particular person's subject area.

Our first two responses came immediately and with enthusiasm. Other responses, though positive, were slower. We prodded others with follow-up phone calls, and eventually reported to the LLC staff that though interest had been demonstrated, we would recommend limiting this, our first attempt, to one day, rather than programming for a full week. So Library Awareness Week became Library Awareness Day, and was set for Wednesday, April 19, a date when no other campus programs were planned and when our TV crew was available. The date was not early in the semester as planned, but we agreed that it was better to do it than put it off for another semester.

Our next task was to book specific events for specific times. To our delight, we realized that in many cases, faculty and students could carry on their activities as well in the LLC as in the classroom. We eventually booked people from 10 a.m. until 8 p.m. We never closed the option to participate. Whenever advance notices were made, we simply listed those things that were committed, then added "and more."

Our promotion consisted of an announcement in our regular school paper column called "Libe Vibes," a campus-wide mailing of an invitation to attend, posters around the college, announcements over the campus radio station and in the campus newsletter "update," a duplication of our poster in The Spirit, and a piece in the Niagara Falls newspaper.

We notified maintenance of what furniture moving was necessary and got our student assistants to do a last-minute straightening up. In each of the seven areas for which we had booked people, we placed a copy of the twenty-one page pamphlet "Outline of the Library of Congress Classification," opened to the appropriate page, for example, to the G's, highlighting in yellow GV 1580-1799 for Dancing.

People in the Professional Chef curriculum arrived first on the appointed day with gallantine (a kind of pate), French bread, and hors d'oeuvres, all of which had been part of their course work for that day and week. They arrived via the back door, setting off the alarm each time of course. This particularly high-spirited group of people set the tone for the kind of day it would be—unusual. The T's were very popular. The food was fresh, delicious and colorful, demonstrating beyond a doubt that a chef is an artist, demonstrating also, that at NCCC at least, a chef works with great joy and pride and enviable amounts of fun.

We had originally planned to serve our free coffee in the T's, but soon decided it should greet people as they arrived, near the circulation desk. The coffee too was popular, the messes minimal.

Our musicians turned out to be players of wind instruments, not strings and that was fine. The Life Drawing classes arrived in the N's at 10, at 11, and again at 1, with their clothed model. The art students visited other parts of the LLC as well, and when they sketched our dancers in the fourth floors GV's, it seemed as though a significant

moment in interdisciplinarianism had taken place. The dancers were in rehearsal for an upcoming performance and worked hard whether an audience was present or not. They brought their own cassettes and this music was only mildly disturbing to the meditators in the B's on the same floor.

Nursing faculty and students, in the third floor R's, were set up to take blood pressures and some meditators found this very convenienct for pre- and post-meditation testing.

Members of an Oral Interpretation class, practicing reading poetry in the nearby P's, were surprised but unperturbed when first a touring English class stopped to listen, and then our TV crew began to film the event.

Each time we checked the T's, another impressive display greeted us, fresh fruit baskets, cheese balls, a salmon with its head still on, black olive for an eye.

The eighty-member Chorale which would not fit in the M's sang near the second-floor circulation desk, and this event wrapped up the long day very appropriately, generating warm feelings all around.

It was great fun. We had been concerned that some of our students might object to the distractions, and we had planned to offer them the LLC conference room on the first floor in which to study. But there were no complaints.

Did it generate library awareness? We did not design a testing instrument, but the answer must surely be yes. Attendance was high, there were many new faces, and impromptu class tours were given because of the special event. Our student reporters and photographers, our TV crew that normally does not get above the first floor, all became more aware. We were talked about. One student said, "Wait till I tell them in Lockport what happened to me in the library today." We think library awareness increased. We also think that awareness of the LC classification system increased. Our basic theme, the subject arrangement of libraries, was of necessity mentioned at every point along the way, from first contact with faculty to final interviews with reporters. The message was almost unavoidable: The Letters of the LC Classification System Arrange Materials Into Subject Areas.

Maybe it wasn't Paris, or even Chautauqua. But it did bring life to the stacks. All that activity made us realize that, in celebrating knowledge, we had unawares celebrated life, that life itself is what libraries are all about.

We think it's a good idea, with endless possibilities—

a fancy motorcycle in the T's?

drama in the P's?

a likeness of the college president in the L's?

an Irish wake in the B's?

It's easy to fall into irreverencies and immoralities and even illegalities. But that's how libraries are, like life.

Martha Lewkus Faller is a summa cum laude graduate of the State University of New York at Buffalo, and received her MLS there in 1973. A librarian for the past six years, her previous careers include free lance writing. Though a generalist at heart, she counts among her special interests music, the theatre, women's rights, and bright ideas of all kinds, especially some of those that are a part of New Age thinking.

MGD - AN APPLICATION OF GROUP DYNAMICS

by Dr. Martin Schwartz, Chairman
John C. Beers, Associate Professor
Business Department
Rockland Community College

MGD, Management Development, is a business program at Rockland Community College which attempts to establish that sense of community often lacking at the large "commuter" school. The program is geared to the student who has performed at above average level in high school but who, for financial or personal reasons, has chosen the two-year college as a stepping-stone to a senior college. The MGD approach uses group dynamics to create a cohesive group where none existed.

THEORETICAL CONCEPTS

The concept behind the program was derived from the group dynamics principle that the relationship between individual and group is an important factor in enhancing the performance of both the individual and the group.

> "The group strongly influences the behavior of its members by providing them with support, reinforcement, security, encouragement, protection, rationale, rationalization, etc., for their proper behavior."[1]

> "The more stable and cohesive the group is, and the more attached the members are to it, the more influential it is in setting standards for their behavior."[2]

The advantages of working as part of a group have been observed in landmark scientific studies beginning with Triplett in 1898, Taylor in 1903, Allport in 1920, and Mayo in 1929. Triplett tested the influence of other persons on children in the performance of a variety of tasks. Taylor studied the influence of group norms on productivity in the work place. Allport examined the influence of groups in intellectual tasks. Mayo's Western Electric studies showed the relationship between productivity and a variety of social factors. In these and other studies, there are many indications of the positive effects of group membership. Negative effects show up chiefly in the form of social-emotional distractions caused by the presence of others as an "audience" and of the competition involved in some social situations.[3]

In the field of education, it has been observed that peers are frequently able to provide superior instruction to one another. Such peer-to-peer instruction enhances the learning of both student-tutor and student-learner. Creating group structures within the college can provide greater opportunities for such peer-to-peer instructional relationships.

PROGRAM STRUCTURE

MGD is limited to 68 incoming business freshmen selected on the basis of their high school records. The median high school average is an 86 with a range from 82 to 95. Stress is placed on achievement in the areas of mathematics and English. The limit of 68 students is based on both educational and administrative requirements. This number permits two sections of 34 students, maintaining a close student-to-faculty relationship. However, after deducting the administrative costs of the program it still attains a student/faculty ratio of 26 to 1 which exceeds the college's budget goal for a sound financial ratio. MGD is a morning program allowing the students to hold part-time jobs. It is designed only for the

freshman year, where a common core of required courses can be identified.

Students register for MGD rather than for individual courses and are automatically assigned to five courses (15 credit-hours) each semester. They know well in advance of the start of school exactly what their schedule will be. Therefore, they can plan outside activities such as part-time employment around their classes rather than trying to build their classes around their jobs.

A second year for the program was not deemed feasible for three reasons. First, course selection in the sophomore year must be tailored to the student's area of business concentration. Second, since the majority of the students continue on to a senior college, the second year should be fitted to the requirements of the four-year school. Third, to keep the students together for two years would create an ingrown group, lacking contacts with the college's diverse mixture of cultures and age groups.

PROGRAM OBJECTIVES

MGD has four basic objectives:

1. To provide the students with a sense of belonging and group identity.

2. To establish one source person to aid students in course selection, senior college placement, job and personal counseling.

3. To provide the students with a demanding and relevant course of study.

4. To conduct research programs measuring the program's success and suggest areas of improvement.

BELONGING AND GROUP IDENTITY

Entrance into college is accompanied by students breaking their high school social, recreational, and educational ties which provided them with a sense of group identity and the security of belonging. In the "live-in" college, the dormitory or social club provides a means for forming new groups. In addition, the student life generally evolves around college activities. However, the "commuter" college either does not provide, or is less able to provide, these natural avenues for establishing new groups. The student commutes to class and then heads for home or job. The community college creates an even greater problem since it is often viewed as a transient way station.

The MGD program attempts to establish a sense of belonging by using the classroom as an instrument for establishing new social ties. The fact that the students are invited to join the program initiates the feeling of acceptance and belonging. The students are assigned to groups of seventeen, and the schedule arranged so that each group has one or two classes with every other group. Classes are not an endless series of new faces but a group of individuals who know they will be working together for at least one year.

In a comparatively short time, the students get to know one another and their professors. Students and professors become a special team. From observation it has been noted that the MGD students work together better than other classes. They have a much lower absentee rate. They tend to be noisier than most classes which indicates rapport.

Surveys show that over 95% of the students who were in the program spoke warmly about the experience and stated that they would again elect MGD in their freshman year. Without the aid or encouragement of the head of the program, social activities develop and a softball team was organized which won the school championship against the varsity baseball team. Surveys, observations, and student social activities, all indicate that a strong sense of group identity evolves from MGD.

COUNSELING

A key to a sense of belonging in a positive direction is the role of the MGD Coordinator. The role must be established as one whose function is to aid the student. The MGD Coordinator becomes known to the MGD students even before they begin their classes. Upon being accepted into the program, the new students receive a personal

letter from him. They all meet him before or during registration, and have regular sessions with him outside the classroom for advisement and counseling. Actually his MGD duties begin when students first apply, since it is he who has primary responsibility for the decision regarding acceptance into the program.

The fact that a particular faculty member (the Coordinator) is always available to the students for individual consultation is a notable characteristic of the program. More frequently than do other students, the MGD students take advantage of the opportunity to consult with the Coordinator. Over the years, graduates of RCC have come back to see and talk to the Coordinator, who appears to be their main point of contact with the college.

A particularly notable function that has been performed by the Coordinator is advice to MGD students on the subject of transfer college selection. Because of the special importance of the subject, the Coordinator has served as an agent to gather transfer information, utilizing the college counseling staff, and in addition has developed his own contacts with four-year college admissions offices.

When the semester begins, the students receive a newsletter each week which includes write-ups of career opportunities in business and also information on colleges they might wish to transfer to. These college reports not only include data concerning costs and the number of transfer credits, but also the number of MGD students presently attending the school and how they rate their professors and the social life of the campus. Emphasis in MGD is placed on the students selecting their four-year college in the freshman year to aid them in course selection in the sophomore year.

COURSE SELECTION

Courses for the program were selected with four criteria in mind.

First, the courses are balanced between liberal arts and business courses so that students can switch to another curriculum without loss of credits. Second, the business courses are selected so the students will received a background in at least four major areas of business to aid in their career selection. Third, the courses are comparable to courses required in the freshman or sophomore year of senior college to facilitate transfer. Last, the courses are demanding in order to develop good study habits.

With these criteria established, the following selection of courses was made for the first semester:

English
Psychology
Macro Economics
Accounting
Introduction to Management

Since the student coming out of high school is usually deficient in English, a series of one-to-one sessions in grammar are built into the program. Although most students take an introductory economics course prior to taking macro or micro economics, we elected to start the MGD students with the more difficult macro economics. Also, we designed a management course specifically for this program. Most students take "Introduction to Business" which normally transfers as a free elective rather than a business requirement. "Introduction to Management" has a much better transfer rate.

The second semester, the students take the following:

English
Accounting
Introduction to Data Processing
Marketing
Business Calculus

The business calculus course was developed as an outgrowth of the MGD program when the Coordinator found that many business colleges would not accept a calculus course designed for the liberal arts student. Since some students have a weak math background, we have had to offer easier mathematics courses at the same time as the calculus course. The high school record of each student is evaluated by the Math Department to insure that the student is working at his or her proper level of math attainment.

As noted earlier, there is no second year in the program, but the Coordinator handles the advisement for each student in the sophomore year. The Coordinator knows each student, and the students are comfortable with him. This moves counseling from a routine to a personal relationship.

RESEARCH AND EVALUATION

An essential key of MGD is continual evaluation of the program. Theory without substantiation remains theory. Early surveys of the students indicated over 90% satisfaction with the program but uncovered a small number of students who felt that they did not meet enough other students.

Initially we divided the students into two separate groups which did not have contact with each other. Now, each student takes at least one class with every other student in the program and the complaint has disappeared.

Surveys have been used to discover how graduates of the program are performing in four-year colleges or on their jobs. Next year a survey will be conducted to determine the types of positions the MGD students obtain when they graduate from four-year colleges.

SPECIAL VALUES OF THE MGD PROGRAM

A number of positive results have developed out of the MGD program.

1. It facilitates the transition from high school to college since the student receives positive support from both the faculty and his peer group.

2. It provides a higher level of faculty performance since the close relationship of the faculty to the student develops a strong sense of faculty concern and responsibility for the students.

3. It provides an integration of the different disciplines since the faculty both informally and through group meetings are aware of what subject areas are being taught in each class. A Marketing term paper can be tied into the English class, and discussions of career selection in Management can be related to personal assessment in the Psychology class.

4. It provides for quick response to individual student problems since patterns of student classroom conduct and study habits are more readily discernible due to the continual faculty interchange of information on students. The Coordinator is kept fully informed on the examination results of each student in each course as well as receiving reports on attendance and absenteeism.

5. It provides for the development of the social life of the students while at college. A small amount of classroom time has been allotted to the students so they organize class outings and organize intramural softball and basketball teams. Informal social groups develop within the larger group which leads to a seemingly endless series of house parties and trips to the shore.

6. It provides definite institutional advantages. The MGD class sections are always full which means the student-faculty ratio is maximized. This is accomplished at the same time that the students have a sense of personal relationship to the faculty thus countering a potential weakness in a high student-faculty ratio.

The MGD sections have an over 90% retention rate which gains increased importance in a time of declining enrollments.

The excellent reputation of the program contributes to the community's positive perception of the college.

EVALUATION

From a pragmatic point of view there are four criteria which can be used to measure the success of the program:

1. Does MGD retain the student in the community college?

2. What percentage of the students continue on to a senior college?

3. How well do the students perform in senior colleges?

4. How well is the program accepted by the community?

Standards of measurement for the first two questions will be based on data cited by Dr. James E. Perdue, Associate Chancellor, State University of New York in the November 1977 issue of The News, State University of New York.

1. Retention Of The Student In Community College

	CC Average	MGD
% returning the 2nd yr	50%	91%
% receiving 2 yr degree	25%	78%

2. Community College Students Who Continue Study For A BA Degree

	CC Average	MGD
% of CC students receiving BA	20%-30%	50%

3. How Well Do MGD Students Perform In Senior Colleges?

Survey results indicate that with few exceptions, all credits of the students in MGD have transferred to their senior college. Over 80% of the students are maintaining a 3.0 or better average out of a possible 4.0 in senior college. Over 90% of the students are maintaining an average with .2 of 1% of their MGD average.

4. How Well Is MGD Accepted By The Community?

Community acceptance of the program is measured by student applications for MGD. In June 1978, MGD was already over 70% filled while in June 1977, it was only 33% filled. Nearly 10% of the openings are filled at present by brothers and sisters of former MGD students. Present students and MGD alumni are a major source for recruiting new students, as well as the recommendation of high school counselors and teachers. Today, the high school average of the entering freshman is 86 in contrast to 1972 when it was 75.

CONCLUSION

The sense of group identity or belonging is often lacking at the "commuter" college and diminished by the short period of time the student is at the community college. At larger schools the situation is made worse due to the impersonal relationships which seem to be a by-product of bigness. In addition, the community college often fails to develop demanding programs for the high achiever and leaves them unprepared for the work load requirements of the senior college. MGD uses the concept of group dynamics to create a cohesive group where none existed, and uses the group as the motivational force for high student achievement.

The success of this approach has been attested to over the last six years not only by the high retention rate of the students and their excellent performance in senior colleges, but also by the fact that in a time of decreasing enrollments there has been a marked increase in applications for the program.

1 Berelson and Steiner, Human Behavior, New York, Harcourt Brace & World Inc., 1964, p. 337.

2 Ibid. p. 332.

3 For a summary of these studies and of others, see "Handbook of Small Group Research," by Paul Hare; New York: Free Press of Glencoe, 1962, Chapter 12.

Martin F. Schwartz, Ph.D., is Professor of Business and Chairman of the Business Department of Rockland Community College in Suffern, New York and has previously taught at Baruch College (CUNY), Iona College and Pace University. His business experience includes management and marketing positions with Whiting Paper Company and Rust Craft, Inc. He is the author of Encountering Economics, a textbook for community college use, plus articles and papers in marketing and management. He is the founder and former president of the Council of Business Faculty Administrators (SUNY), currently conducts the Economics Seminar Series for the Industry-Labor-Education Council of Rockland County, and is consultant to the Administrative Staff College for Senior Civil Servants, Government of Israel.

John C. Beers joined the faculty of Rockland Community College after twenty years of industrial experience, first with Abex Corporation and later with Lederle Laboratories. His experience at Lederle was in the area of personnel and labor relations, first as Assistant to the Director of Industrial Relations and later as Manager of Personnel Planning and Research.

In addition to his present responsibilities as MGD Coordinator, he teaches courses in management, personnel and data processing.

He holds the BA from Lehigh University and the MBA from Fairleigh Dickinson University.

PANNING FOR PLACER GOLD AND OTHER HEAVY MINERALS — AN EXERCISE DESIGNED TO TEACH SEDIMENTATION TO STUDENTS OF INTRODUCTORY GEOLOGY

by S. H. Penn
Associate Professor and Department Head
Earth and Space Sciences Department
Suffolk County Community College

Panning for gold conjurs an image of the gun-toting, hard-drinking prospector of the Hollywood westerns. When I first tell my students that I will be leading them on a field trip where they will be doing some panning, I am usually greeted with expressions of amusement and skepticism. Invariably someone will ask if it is really possible to find gold on Long Island. In fact, I have not yet, nor do I really expect to, but if gold were present, the methods that I teach would find it.

The introduction of this exerise on placer panning provides a vehicle for presenting a wealth of material to a now involved, more enthusiastic and responsive audience; few of these students have ever panned, and even those few may have only the vaguest comprehensiion (at the outset) of the scientific principles involved.

With modifications, this exercise can probably also be introduced at many other educational levels, from elementary to graduate school. This paper describes the methods used to teach placer panning at a lower undergraduate level.

Introducing the Field Phase of Placer Panning

Nearly everyone has considered prospecting for gold; most of us are too realistic to expect to make a "strike" and become instantly wealthy, but we would like to try it just once. Prospecting for gold and even some less valuable minerals can provide many absorbing hours on a camping trip or can become the focus of an exciting vacation. The probability of making a strike is admittedly remote, yet prospecting as a hobby offers the distinct advantage of actual financial gain. Prospecting for gold has the additional advantage of requiring a minimum of equipment and skill. Even if gold is not found, it will still provide positive results, and the students may be encouraged to prospect in more promising areas. Before giving full rein to their fantasies, be certain that they fully understand the habits of their elusive pray.

The Formation and Concentration of Placers

As rocks erode and disintegrate, the particles formed are washed into streams and transported away from their source. They are kept in motion by the energy of the streams, coming to rest where the stream velocity diminishes. As the velocity (hence the energy) diminishes gradually, deposition begins with the heaviest particles. If all of the particles are uniform in size, then they will be sorted by density; if they all have the same density, then their separation will be by size, with progressively smaller particles settling out with the reduction of the stream velocity.

Because gold has a high density, it tends to concentrate in pay streaks with other heavy minerals, magnetite being the most common. The conspicuous black color and magnetic quality of magnetite makes it an excellent indicator of the possible presence of gold. Prospectors have utilized the association of gold and black sands for many years, especially with beach deposits. The association of gold and gravel was similarly discovered empirically, but can now be shown to have a firm scientific basis.

The gold placers (unconsolidated deposits of an valuable mineral) may leave

the source rock as part of a much larger particle. Moving downstream, it suffers repeated collisions, eventually breaking, thereby liberating small-sized gold particles that might be difficult to recover from coarse stream bed gravel. Should the stream bed be underlain by a layer of clay, the gold would be prevented from migrating to a deeper level. Normally gold will not deposit with clay because of the vast difference in their densities, but when the clay is from a much earlier time, it can provide a surface upon which the gold may be trapped. Because of the density spread, the gold is then easily separated from the clay by panning.

It will become evident that the richest placers are not necessarily found close to their sources. Stream bed placers are the ones traditionally sought by most prospectors, yet one need not look at the present stream bed to find gold; earlier deposits of gravel, perhaps rich in gold placers, may be found on the bank, high above the current stream bed, or buried in an ancient river channel. Along the beach, the waves and tides sort the sand, concentrating the placers. Black sands are traditionally prospected here. Gold may also collect behind a boulder, between shoals, or where a fast-moving stream enters a more sluggish river or lake. Lastly, since new materials is constantly washing down, it it well worth reworking previously worked deposits.

Although many people have made fortunes by mining placers, most prospectors will attempt to follow the trail of float (placers) to their source, the veins of gold known as the mother lode. If the source is a vein deposit and can be found, then the prospector may truly have found a bonanza. All too frequently the source consists of minute flakes of gold disseminated throughout a great volume of rock, which is too costly to exploit, even when found. Gold panning then is an EXPLORATION technique, while placer mining may use the same principles, but is better accomplished by methods that can process greater quantities of materials.

The Miner's Pan

A miner's pan enables us to duplicate nature's method of concetrating placers. The pan may have a variable diameter, ranging from 25 to 50 centimeters. It should have a depth of 5 to 10 centimeters. A very large pan will be quite heavy when filled, so it is best to select one which feels comfortable when nearly filled with water. The pan must have a sloping wall; a pan with a vertical side wall is nearly useless. Unless a great deal of panning is anticipated, it is unnecessary to purchase a commericelly-made miner's pan. Instead an ordinary frying pan or pie pan may be used, provided it is fairly rigid. Aluminum foil pie pans are generally unacceptable. A Wok, used for oriental cooking, is excellent; it may even be possible to find an acceptable automobile hub cap, provided the edge has not been flared inwardly.

The Panning Procedure

The procedure for panning is quite simple. Select a stream bed or beach where there is a source of sediment and adequate water. It is best to use a small bucket for water, although the water can be taken directly from the stream or ocean. The preferred sediment has already been concentrated by nature, and will consist of coarse sand, preferably containing an abundance of black particles. Place a small amount of sand in the pan and add some water. Keeping the pan horizontal, move it in a gyratory manner. As the water begins to swirl around the pan, tilt it slightly forward, allowing the water and low density sand to flow out. Refill the pan with water and repeat the process until most of the low density sand has been removed, leaving behind a concentrate of higher density particles. When the process has been repeated several times and the remaining sand cannot be concentrated further, transfer it to a plastic sandwich bag for storage. The bag should be identified to show where the sample was obtained. The sample may now be brought to the laboratory for analysis. If time permits, the sample may be stored with the bag opened, to allow it to air dry.

In an alternate panning method, the above procedure is conducted with the pan submerged in water. The pan (with the sediment in it) is immersed in water and given a gyratory motion, bringing the low density particles to the surface, where they may be washed out. The remaining high

density particles are then transferred to a plastic bag. This method is most desirable when the placer is trapped in a clay layer; the lumps of clay may be separated with finger pressure, allowing the placer to settle in the pan while the clay is washed out. Although this method requires an abundance of moving water, it would not work well on a beach, in a heavy surf.

Laboratory Analysis of Placer Samples

When a few hundred grams of sample have been collected by each student, preferably air dried, they may be brought to the laboratory for analysis. A qualitative analysis of the placer sediment sample is largely an adaptation of an earlier exercise on mineral identification. At this point, it may be well to review the properties of such common minerals as quartz, orthoclase, plagioclase, garnet, magnetite, ilmenite, and other expected minerals. It might also be beneficial to review the properties of copper, silver, and gold. The laboratory procedure consists of the following:

1. Place a small amount of sample on a petri dish, being certain that the particles are all separated from each other. The sample should be dry, but a damp sample will be dry in a few moments. Water should not be added.

2. Place the petri dish on the microscope stage, positioning the illuminator so that light will be reflected by the mirror and through the sample. With a fine probe, isolate a few opague particles for further study.

3. The students should then select 20 particles that are representative of the sample. By determining the sample's hardness and cleavage, it will be possible to identify most common minerals. A strong magnet, postioned beneath the microscope stage, will help to identify magnetite (do not allow them to put the magnet directly into the sample). Have them count the number of particles of each mineral; by multiplying this by 5, they will have the percentage of each mineral in the sample. This procedure should be repeated several times for each sample bag.

4. The students are then told to position the illuminator above the stage, reflecting light from the sample and examine the opaque particles isolated previously. They then try to isolate those which have a metallic luster. Those which appear to have a silver or gold color may be transferred to a smooth copper sheet with a moistened probe. The hardness of the particles may be determined by trying to scratch them against the copper sheet with a wooden match or the wooden handle of the probe. The copper sheet should also be in the petri dish. Since gold and silver will not scratch copper, this simple test will eliminate pyrite and other minerals with hardnesses that are greater than 3 on the Moh's scale. Should a particle be too soft to scratch the copper, the point of the probe may be pressed into them to determine if they are ductile. Further analysis of soft, ductile particles is discussed in the summary below.

Summary of Placer Sediment Analysis

The analysis of 20 particle samples will produce increasingly more reliable results as more samples are taken. Most particles will consist of a single mineral, while some may be rock fragments and should be identified as such.

Soft, ductible, metallic particles may not actually be valuable placers, but may instead be elemental metals that have less value, possibly derived from industrial wastes.

Not all gold has the typical metallic, golden-yellow color and malleability or ductility commonly associated with gold. Only elemental gold has these properties. Although gold is usually found in the elemental state, the element tellurium may combine with gold and silver to yield a brittle telluride. Weathering to something resembling rust, such gold is easily overlooked.

A more precise study of the student's

sample is probably beyond the scope of this exercise and the capabilities of most undergraduates. Should it be felt that a sample warrants further investigation, the feasibility of conducting a spectral or neutron activation analysis should be considered.

Sheldon Penn is an Associate Professor and Department Head of the Earth and Space Sciences Department at Suffolk County Community College. Before joining the S.C.C.C. faculty in 1961, he taught in the Graduate Department of Marine Science at Long Island University and worked in the Research Department of the Grumman Corporation on lunar and undersea geological research. He was Chairman of the Marine Mining and Exploration Committee of the First Annual Offshore Technology Conference held in Houston, Texas in 1969.

His background includes degrees in Geology, Mining Engineering, and Marine Science, plus professional experience in the field, locating resoures for the minerals industry.

AN ACTOR'S APPROACH TO THE STUDY OF PLAYS

by David Willinger, Assistant Professor
English Department
Westchester Community College

It is not uncommon for the English teacher, who, through class discussions, can illuminate a piece of poetry or prose with great facility, to experience a sense of incompleteness or hollowness in grappling with plays. The teacher is not to blame for this frustration. It is just that the modes of analysis which apply to and which, indeed, have been designed for elucidating poetry and prose, fail to "satisfy" the dramatic work.

An exclusive study of language, genre, and theme are appropriate for the narrative or lyric forms of literature. But it is essential to remember that a playscript is, in original intention and ultimate realization, a vehicle for performance. The phonetic and semantic levels behind word configurations are the areas of study germane to poetry and prose. The life of those genres is in the words and in what they suggest for the mind's recreation. Not so for drama. It behooves us to recall Aristotle's definition of drama as an imitation of an action. That is, a play is a pattern of human behavior, of which the script is a clue, sign, or road-map. A simple, but often overlooked fact is that the script is not the play, whereas the script for a poem and the poem are one and the same. The play is a production of the script.

An approach to understanding drama, if it is to honestly account for the genre's conception and design, will somehow have to incorporate the performance of the script. But how is this to be done in the classroom setting? The teacher of plays who has felt this to be a problem worthy of exploration may have settled on various expediencies: records, films, and photographs may be brought to class. Or, if by happy coincidence, a production of the play is running simultaneous to the study of it, the class will go to see it. The script may be read aloud, or parts of it may even be rehearsed and performed. These are all common and appropriate ways to approach a play; they are in tune with the nature of the dramatic form.

What I would like to recommend, however, is a way of thinking about and discussing plays which understands them as vehicles for performance, an approach for which media aids, class visits to performances, and reading aloud can be auxiliary. The method is for the class to assume that it, communally, is an actor preparing to play a part in a given dramatic work. Without stepping on stage or murmuring a single line, the class undergoes the at-home preparation of the actor. It considers the problems the actor would face, and asks questions of the play the actor would. We can call this mode of thought and discussion the acting approach to the study of plays.

Some features of this approach are:

—It is objective in relation to the play. At no point are the students asked how well they like the play or how it makes them feel. They are not asked to be spectators or critics, but participants in its hypothetical embodiment.

—It is subjective in relation to character. The students are asked to examine the character's point of view, since an actor having to play that part would have to adopt that character's opinions, world view, personal history, and believe in them. The student is not asked to make judgements about the character or his/her actions, but to determine what those actions are and what impels and conditions them.

—It works inductively and microcosmically, by selecting a small segment from any part of the play and analyzing the proceedings, moment-to-moment, from a given character's perspective. Then another segment is approached from the same character's perspective. Or the same segment is examined from a different character's perspective. After a number of chunks are digested in this fashion, the web of cross-purposes and crossed sensibilities, which is the dramatic action, emerges. Only then is the play discussed as a general entity.

We need to explore the aspects of a play an actor would be curious about. How does an actor examine his/her part? What questions does he/she ask? After reading the script over once for a general impression of it, the actor goes back, and like a detective or investigative reporter, seeks out circumstances. The actor will ask:

—What is the setting externally? Whose space is this? Who owns it literally? Who controls it psychologically? What objects and furniture are to be found there? What objects does this character use? How does this character feel about being in this space? Where is the character internally? In a mood harmonious with the surroundings? At odds with it?

—When does this occur? In what epoch? At what time of day? When is it in the person's life? Before or after which important events? Is the person "here and now" internally? Is the character absorbed in past events? Is the character preoccupied with the future?

—What is the character doing? What physical activities is the character occupied with? What mental activities?

—Who is this characters? What profession does this character have? How old is the character? Is the character a prime mover or a passive figure? Does this character fit into his environment, or is he/she an outsider?

—What are this character's goals and intentions? Do they change or are they consistent? What does this character need from the other characters?

Probed in this way, the script reveals its life. And, of course, each script will elicit somewhat different questions.

Let us apply these questions to a paradigmatic segment from Strindberg's Miss Julie, a play frequently studied in English classes. Let us assume that the students have read the play and are going to begin a discussion on it. Since, with the actor's approach, discussion could take off from any point in the play, we shall arbitrarily examine the following speech of Miss Julie's from the middle of the play:

> No, I won't go yet. I can't . . . I must look. Listen! There's a carriage. You don't think I can bear the sight of blood. You think I'm so weak. Oh, how I should like to see your blood and your brains on a chopping block! I'd like to see the whole of your sex swimming like that in a sea of blood. I think I would drink out of your skull, bathe my feet in your broken breast and eat your heart roasted whole. You think I'm weak. You think I love you, that my womb yearned for your seed and I want to carry your offspring under my heart and nourish it with my blood. You think I want to bear your child and take your name. By the way, what is your name? I've never heard your surname. I don't suppose you've got one. I should be "Mrs. Hovel" or "Madam Dunghill." You dog wearing my collar, you lackey with my crest on your buttons! I share you with my cook; I'm my own servant's rival! Oh! Oh! Oh! . . . You think I'm a coward and will run away. No, now I'm going to stay — and let the storm break. My father will come back . . . find his desk broken open . . . his money gone. Then he'll ring that bell—twice for the valet — and then he'll send for the police . . . and I shall tell everything. Everything. Oh how wonderful to make an end of it all — a real end! He has a stroke and dies and that's the end of all of us.

We begin by discussing the location of the scene, in this case, the kitchen, which has special significance in the play, particularly to Miss Julie. It is evident, from the speech, that Miss Julie is aware of her social position and uses it to attain power over Jean. It is equally interesting that she is attracted to the kitchen and wallows in its proletarian glamor. We can infer that Miss Julie is in conflict regarding her image as lady of the manor, as her objective seems (partially) to be to degrade herself.

Right now the room has assumed an unsual aspect: before Miss Julie is the bird, dead on a chopping block. Her attention is rivetted to the atrocious sight. It then turns to the sound of a carriage drawing up outside. What, then, is Miss Julie's relationship to her physical environment? She is a stranger to it, but finds the kitchen and the dead bird both fascinating and appalling, at once drawing inspiration from the titillating violence the image suggests and recoiling from its cruelty. Her reaction to the carriage must be one of trepidation, since (she fears) it contains her father and certain retribution. The tension emanating from her physical environment leads to the above tirade against Jean.

The next important question to explore is the time of the scene, prior and subsequent to what events? The most recent incident is Jean's butchery of the bird; the one before that is the theft of the contents of Julie's father's safe; and prior to that Jean deflowered Julie, an intense and precipitate series of events. The future, for Julie, is in the making. She had walked in the room with the determination to flee with Jean (in actor's parlance, that intention is her "objective" for the time being), but the bird's death gradually, over the course of the speech, begins to pin her to the kitchen. Why does the sight of the dead bird cause her to hesitate and finally cause her objective to change?

Within the speech she wishes the bird's fate on Jean, imagining him swimming in a pool of his own blood, like the bird. But behind the line, in the character's "sub-text" (an actor's expression meaning an associative process of thinking and feeling, which sometimes leads to speech, or, the life behind the line) she identifies herself with the bird. She feels that succumbing to Jean's advances has been akin to being slaughtered by him. Her compassion for the bird turns to self-pity, then to vindictive rage. Thus the wish that all men, not just Jean, wind up in a pool of their own blood. Leaving home with Jean would be tantamount to consummating her loss of virginity in adulthood, womanhood, whereas staying for her father's punishment would indicate an indefinite prolongation of the safety of adolescence.

This discussion of "where," "when," and "why" leads to the revelations about Julie, the character. The alternating impulses to leave or stay tell us that she is a person in a state of confusion, indecision, transition. Her strong language, redolent of violence and sex, gives us an idea of her feeling about herself as someone who is forthright, uninhibited, passionate. We know that she has strong, contradictory feelings about Jean (toward men), both violent resentment against his power over her and a fascination for it. We can construe that her physical and emotional state is extreme: dizzy, sick to her stomach, feverish.

We are now within the life of the play, far beyond the printed word. If the teacher chooses, this discussion could easily be led back into one about imagery. From Julie's viewpoint, the dead bird represents her lost virginity. Blood is both a sexual image and one of aggression, for her. It is important to observe that the images, in the case of drama, grow from the action, out of the subjective states in which we find the characters. Nor need we eschew a discussion of themes, which are also extractable from the action. In fact, that which is important to the characters (in Miss Julie's case it is power through sex and social position) can be said to be the thematic material.

This actor's approach to the study of plays is an inclusive one. Working through a given character's inner and outer environment at a given moment will induce the substance of the entire play to reveal itself. The whole is usually contained in each of its parts, if the play is a good one. But notice that we have discovered this wealth of data by assuming an empathetic, non-judgemental stance toward the character. And we have taken the all-important premise that this play is sliced

from life, that its components are its people, and that the "literary" aspects of the play are extensions of their activity.

David Willinger, currently an Assistant Professor of Speech at Westchester Community College, is a doctoral candidate in the theatre program at the Graduate Center of CUNY. He has previously taught at Kean College, Bronx Community College, and Lehman College where he did his graduate and undergraduate work. A professional theatre director, he has been Resident Director of Hartley House Theatre and New York Theatre Ensemble. He has recently founded his own company, whimsically called The Great Theatre of Oklahoma, which takes its name from Franz Kafka's Amerika and a dramatic adaptation of which will be one of the company's first projects.

MAINTAINING STANDARDS IN TRAVEL/STUDY COURSES

by Yvette Jayson Sencer
Assistant Professor, History of Civilization and Art
Fashion Institute of Technology

Revised college calendars have encouraged the development of a profusion of travel/study courses in almost every subject area at all levels of academia. While the quantity of such courses has expanded greatly, the quality has not necessarily followed suit. All too often travel/study courses dilute course content in favor of dramatic travel itineraries, particularly where short durations of time are component parts.

This paper focuses on the maintenance of standards in planning and implementing travel/study courses with special emphasis on courses that take place in limited time periods such as winter intersession, spring recess and summer sessions and have extensive touring as component parts. What follows is a summary of planning procedures and teaching strategies that I have found to be particularly useful in maintaining high academic standards. It is based on my own experience in teaching and touring with art history courses, and also on many discussions with other professors who have personal experience in this regard. It is hoped that a review of my own paradigm for planning and implementing travel/study experiences will assist others in developing a responsible approach toward travel curricula worthy of college credit.

Planning the Course of Study

As in any academically-sound course of study, the travel/study course should be carefully planned to focus on concepts as the subject matter of the course rather than on the particular sites to be visited. By stressing ideas rather than itinerary stops as subject matter, a variety of alternative sites could be used for itinerary selection. That this is very often necessary is well known by seasoned travelers, as opening and closing days, hours and other schedules are often changed without prior notice.

The Taxonomy of Educational Objectives[1] reminds us that the highest goal of an academic program is to encourage the student to be skillful in developing relationships through synthesizing a variety of cognitive and affective experiences. That is certainly a primary educational goal to be achieved in travel/study courses. Hence, a primary step in travel/study course development would be the specification of educational objectives. It is also of primary importance to pose a very basic and often difficult question. This is: "Why travel to teach this course of study?" If the answer is that the key concepts can be more effectively presented in a travel situation, then go right ahead and begin to plan the course. If, however, the course concepts do not gain significantly from the travel aspect, stop planning then and there. Do not try to justify the travel aspect by such reasons as travel is broadening and therefore academically sound.

At all times it should be remembered that the course will be one for which participating students earn college credit. It is the course and not the trip that is the primary educational experiences; the travel aspect is a highly-enriching feature of the course where students actually participate in the atmosphere of historical or contemporary reference by living in a place as they study its features. Once it has been determined that a travel itinerary would clearly enhance the academic experience, the course objectives should be specified. For assistance in selecting particular course objectives and guidelines for their specification, the reader

is referred to the Taxonomy of Educational Objectives.[2]

The Course Outline

Once objectives have been determined, the course of study must be clearly defined. Major concepts are specified and elaborated, and characteristic examples that represent these concepts are selected for description and analysis. In this regard I have found unit planning more effective than the individual lesson approach. In unit plans, each unit functions toward the creation of an organized, over-all structure. In this way significant relationships can be investigated and a synthesis of concepts and illustrative examples can be achieved.

Unit plans should take into account the number of class hours assigned to the course. My experience has shown that in a three-credit course assigned approximately forty-five class hours in the usual college setting, the actual teaching time in a travel/study setting almost doubles, even with very careful planning for the allotted time. This expansion of working time is the direct result of the students' interest in seeing and learning as much as possible in the brief time on tour. Instructors of travel/study courses should be prepared to encounter such situations and be aware that they may have a difficult time adhering to the pre-assigned hourly schedule. The seductive appeal of rare sites and interests encourages students and instructors toward broadening their experiences in areas outside and beyond the course topics.

Selecting the Itinerary

The travel itinerary should be selected to suit the concepts of the course rather than the course developed around the travel itinerary. Almost everyone who has ever taken a trip is aware that travel itineraries can be maddeningly tempting. Both students and instructors may easily fall prey to their spells. Conversely, one must not overreact to an awareness of the appeal of certain itineraries. A rational approach is urged, with flexibility as a key factor.

It is absolutely essential to use the limited travel time to the best possible advantage. A great deal of traveling that involves packing and checking in to new accommodations is often an ineffective use of precious time. Similarly, some means of transport may be kinder to the travel budget but take longer to accomplish. While this may be monetarily economical, the academic time lost is often not worth the savings. These are major concerns that must be thoughtfully weighed. My experiences have shown that it has been academically more effective to remain in one area for a longer period and seek a "depth" approach to subject matter than to cover more ground and seek a "breadth" approach to subject matter.[3] The latter tends to dilute the course goals of in-depth understanding needed to build significant relationships of ideas and experiences. The alternative breadth approach tends to be more superficial in regard to the course itself, but may indeed be a richer travel adventure.

How to arrange the tour itinerary to gain the greatest academic benefit can become a real dilemma. Hence, cognitive and effective goals must be regularly reviewed, and priorities must always be clear. Refinement of the itinerary is a constant consideration and if often a very affirmative result of a repeated program.

Instruction

Once the course of study has been written and the logistics of travel are set, it is time to consider how the instruction will proceed. In this regard my experience teaching and touring with art history courses might serve as a paradigm for other to use and apply to different subject areas.

First I make certain that each of our hotels has a private room available to serve as a classroom. This has variously been a hotel sitting room, TV room, lounge--even a bedroom could be pressed into service if nothing else is free. It is in a classroom setting that most of the day's work begins. Basic concepts are presented and explained. The artworks that we will study during the day are introduced, and the major ideas that they represent are summarized. Plans for future days are discussed, and schedules for reviews and seminars are cited.

Instruction continues at the specific study sites. A study site is rarely a suitable place to present introductory ideas. There are several reasons for this: One is rarely permitted to speak loudly enough for all in the group to hear with ease; some sites are so noisy from traffic and/or other visitors and cause similar difficulties in communication; the time needed for introducing concepts is often limited by the amount of field study to be accomplished in a particular session. Hence, background is best developed prior to the fieldwork. In this way the fieldwork functions more effectively, and the concepts covered in the "classroom" are reinforced and expanded through the objects studied in the fieldwork.

One of the best teaching strategies that I have found for developing background concepts is to present pre-departure seminars. The college calendar does not always permit this approach. Often mini-semesters devoted to travel are sandwiched between the final exams of the past term and the registration procedures of the next term. If it is at all possible, one should try to schedule pre-departure introductory seminars. If this is not possible, the logistics must be planned for incorporating these sessions into the tour schedule. In addition, students should have their textbooks, reading assignments, study guides and other course materials in advance of departure. Course materials of these types will aid dramatically in organizing students' time and activities.

Evaluation

Evaluation is a course aspect that could easily become a problem if the evaluation strategies are not included in the preplanning. Evaluation should proceed on two levels: evaluation of student achievement, and evaluation of the course itself. With regard to the former, certain questions need to be posed. For example, will there be tests and/or term papers as an aspect of evaluation? Tests take time from a tight teaching and touring schedule. If tests are deemed desirable, it might be advisable to plan the tests for evening hours or at times when no fieldwork can be scheduled. If term papers are required, it is vital to set specific guidelines for them and to be very firm about the dates they are due for grading. This suggestion is based on the fact that students generally begin the next term quite soon, and often immediately after returning from the travel course. Thus, their time and attention is diverted to the new semester, often making the preparation of a term paper quite difficult to fit into their new schedules.

After trying a number of different strategies, I have found the most reasonable solution for my art history courses is to grade students weekly on daily field journals that they prepare. The field journals serve as a basis for seminar discussions and for future research. Students are presented with a suggested format for the field journal.

In addition, students prepare three short reports on works of art that relate to or illustrate one of the major ideas of the course. This major concept is determined in advance and after consultation with the instructor. Students are presented with guidelines for the preparation of these reports. The papers are due at regular intervals during the course. I also present students with a Final Problem which is due no later than ten days after their return home. While this time limit does prevent expansive development of the Final Problem, it does indeed delimit the number of "incompletes" that are given at the time of final grading.

My evaluation strategies may not be the best for others. Each course of study has its own needs. What is important for all is that careful evaluation take place where credit toward a college degree is granted, and that students are made aware of their responsibilities in the travel/study course.

With regard to the other aspect of evaluation—that is, the evaluation of the course itself—instructors should examine the pacing of the course, the depth of conceptual development, how students are responding to the curriculum and all other pertinent factors. Such course evaluation should be a regular on-going process. Students should also have an opportunity to evaluate the course and to make comments and recommendations for future consideration.

Future Planning

Future planning can benefit richly from

accurate accounts of past experiences. A good point to remember is to keep careful notes on the amount of time needed for various activities such as traveling from one place to another, accommodation check-in, and the time spent at each study site. It is helpful to note the days and hours of opening and closing and similar data about study sites. While these do indeed fluctuate, such records will certainly aid in the refinement of future travel/study experiences and help to make the most of the time spent on tour.

Having a course that is carefully planned and thoughtfully implemented is the surest way to maintain high academic standards in travel/study experienes.

[1] Benjamin S. Bloom, ed., Taxonomy of Educational Objectives, Handbook I: Cognitive Domain (New York: David McKay, 1968).

[2] Ibid. and David R. Krathwohl, Benjamin S. Bloom, and Bertram B. Masia, Taxonomy of Educational Objectives, Handbook II: Affective Domain (New York: David McKay, 1964).

[3] For a discussion of "depth" versus "breadth" programs see Elliot W. Eisner and David W. Ecker, Readings in Art Education (Waltham, Massachusetts: Blaisdell, 1966), pp. 246- 258.

Dr. Yvette Jayson Sencer received her BA (1965) and MA (1966) from Hofstra University and her Ph.D. (1972) from New York University. She taught art history and studio arts at Nassau Community College and was Supervisor of Student Teachers in Art at both Adelphi University and at The City College of New York before coming to the Fashion Institute of Technology.

At F.I.T. Dr. Sencer has been actively involved in the creation and development of new courses in art history. These include the travel/study courses Renaissance Art in Italy and Art in Ireland. She has had her paintings and prints exhibited, and is a contributor to Arts magazine and to Insight, 1977.

Dr. Sencer is currently engaged in an investigation of early Irish stone carvings. In Ireland during 1978 she was Visiting Faculty in the Department of Art History at Trinity College, Dublin. She was a recipient of a 1978 SUNY Faculty Research Fellowship and Grant for her research in Irish art.

A THEMATIC APPROACH TO THE TEACHING OF WESTERN CIVILIZATION

by Norman R. West
Associate Professor of History
Suffolk County Community College

For thirteen years, I have been teaching the history of Western Civilization to community college students. I began, as most teachers do, by teaching it in a chronological fashion. This approach can very effectively undermine student enthusiasm since there is such a great quantity of information, all of which seems to be important. The more I taught the course, the more I sought to find a major theme around which an analytical approach could be developed. My experience has been predominantly with the modern period, the nineteenth and twentieth centuries.

The development of an analytical and thematic approach was a gradual one that took shape in my mind over the years. It began with a search for a connecting causative linkage between the major political developments in the nineteenth century. It seemed that there were two major trends occurring; one, the drive to achieve national independence; and the other, a drive to achieve greater equality among people, or what I called political liberalism. It was clear that nationalism and political liberalism were related to each other, but it also became clear after 1848, that they often diverged from one another. England and the United States were nations in which national awareness and political equality converged and reinforced each other. Germany, under Bismarck's leadership, found national unity but through the medium of Prussian authoritarianism. France revealed both tendencies as it developed as a nation; the liberal trend through the republican development, and the authoritarian trend through the eras of the two Napoleons. The stable democracies of the twentieth century as well as the totalitarian states appeared to have their roots in these trends.

The French Revolution is generally recognized as a turning point, a time in which traditional political systems were challenged; and the chaos caused by World War I seemed to have largely completed the process of the destruction of traditional regimes. It follows that the time of troubles marked by the two world wars and the interval between them, a time of great destruction and irrationality, was an era during which traditional systems had collapsed and modern systems had not yet sufficiently developed to take their place.

This is a bare outline of the sort of connective tissue between events which I sought to develop. It was, however, insufficient because it was limited to political developments. What was it that underlay the politics? It is at this point that Marxist analysis is important. It was a new middle class which had initiated and greatly influenced the national and liberal trends. The middle class had developed as a result of economic change; a commercial revolution, and above all, the industrial revolution. The merchants and the early industrialists were the most dynamic elements involved in a process of economic growth. This process is concisely described in Carlo Cipolla's brief study, The Economic History of World Population, which made an important contribution to my understanding.

Another important breakthrough occurred when I became acquainted with an anthology by Peter Stearns entitled The Other Side of Western Civilization, Vol. II. Each of the selections dealt with some aspect of the lives of ordinary people. What was most significant, however, was the fact that economic circumstances were shown to determine not only politics, but also social changes effecting everyday life.

In the summer of 1974 I attended a seminar in Modernization during the 14th through 18th centuries, which was sponsored by the National Endowment for the Humanities, and led by Professor Andrew Molho at Brown University. One focus of our discussions was the question of whether a modernization process which had occurred in Europe might be useful as a guide in understanding a modernization process occurring in the present day in developing countries. There was a consensus arrived at to the effect that modernization is too broad a concept to be useful in that respect. I remain convinced, however, that the industrial revolution, a more specific concept, is a process which the western world is going through first, but which the entire world will, in time, pass through. Hence, after taking into account the great differences in circumstances between Europe and the non-western world, there remains a great deal to learn from the European experience which can be applied to the rest of the world. The seminar expanded my appreciation of the complexities involved while strengthening my conviction that a useful underlying theme might be found around which to teach western civilization. As a result of the seminar, I place less emphasis upon political events, and more importance upon such subtle effects as patronage. My own experience with local politics in Suffolk County caused me to respond affirmatively to the idea of the importance of patronage in determining events.

The question remains how all of this is to be applied to the essential task of communicating to freshmen and sophomore college students how their western historical heritage relates to their lives. To begin with, the development of a logical analytical approach has given me an enthusiasm for the subject which improves my lectures and enhances what I can offer to the students in class. This is an intangible but vital component to teaching. The basic theme underlying the course is that the students are living in a society which has undergone much of the industrial revolution, a process still under way, and that, before they can understand where they are today they must learn something about the lives of people in the pre-industrial or traditional period. This puts the matter on a personal basis and encourages the students to imagine people who are outside their own cultural experience. Selections from Stearn's anthology are a primary source used in this context. I have found the assigning of oral reports to individual students an effective vehicle for stimulating class discussions which focus on these selections. The selections must be chosen judiciously since most of them assume more knowledge than the average community college student brings to the task. They should be reassued that they are not expected to understand everything in the selection, but that the purpose is to introduce the subject matter for class discussion. The instructor should expect to clarify most of the material during the discussion.

The following are brief synopses of selections which I have found useful:

Madness in Society by George Rosen discusses the changing attitudes and practices related to the insane from medieval times through the eighteenth century.

The World We Have Lost by Peter Laslett describes the traditional family as an economic unit in seventeenth century England, and also refers to the role of the clergy in rural villages.

Louis XIV and Twenty Million Frenchmen by Pierre Goubert describes the economic situation, including the tax burden, faced by the peasants in 17th century France.

Pre Modern Families by David Hunt discusses child-rearing practices, and attitudes, and treatment of children prevalent in seventeenth century France, with particular reference to the childhood of King Louis XIII.

The Spread of Urban Values by E. A. Wrigley discusses the growth of the city of London in the 17th and 18th centuries, and the impact it had upon the growth and early industrialization of England.

The Population Revolution by William Langer discusses and analyzes the various factors which are related to the rapid population growth Europe experienced in the 18th and early 19th centuries.

Middle Class Outlook by Charles Morage discusses the attitudes of the middle class towards the working class in France about 1830.

The Dilemma of Middle Class Women by J. A. Banks describes the attitudes towards women, and the role women were expected to fulfill in mid-19th century Victorian England.

Popular Education by Roger Thabault analyzes the development of a school in a rural village in France between 1830 and 1876. The quantity and background of students, the quality and training of the teachers, cost factors, and changing curriculum are all discussed.

The Rise of Sports by Philip Goodhart and Christopher Chataway describes the development of modern sports in the 19th and 20th centuries beginning in English schools and culminating in the Olympic games. What is most significant are the econmic and social changes which make modern sports possible.

The main purpose in using these selections is to acquaint the student with the very different ways of living in the pre-industrial period and to suggest how changes at the popular level, as in the growth of cities, and the expansion of education and sports, are related to the industrial revolution and also related to nationalism. I have found that these selections stimulate interest and discussion which are directly related to the main theme of the course.

For those students who do not give oral reports, I assign an additional reading assignment and short written report based upon Janet Lewis', The Wife of Martin Guerre. This is a brief and entertaining historical novel which deals with a marriage and family life in rural France in the 16th century. This also serves the purpose of familiarizing students with the very different life styles and attitudes of the pre-industrial period.

A book which I have found quite valuable in summarizing the social changes underlying the political events is John R. Gillis, The Development of European Society 1770-1870. This provides an excellent description of pre-industrial social mores and econmic interests. It is, however, not written at the level of most community college students. Its value, therefore, is primarily to the teacher as background material.

While the oral reports and discussions of pre-industrial life serve as one major focus of class activities, the class lectures trace the political events and develop the theme I have described previously. As the lectures unfold there are increasing opportunities to relate them to the oral reports and discussions. By the time that consequences of World War I are being dealt with, the social and economic changes associated with the industrial revolution are manifestly clear and can be easily related to the political situation.

This all provides an excellent springboard for treatment of the major developments of the twentieth century. Fascism, totalitarianism, the Soviet brand of communism, and, above all, nationalism, can be discussed as features of an industrial era. The major world wars can be seen in the context of the dramatic upset caused by the collapse of pre-industrial political forms. The problems of the developing world, and the differences as compared with the industrial world can be described more clearly because the students have studied pre-industrial life styles. The unprecedented complex technologies, the great hazards and great hopes for the future, the accelerating depletion of resources, the rapid population growth, the development of international agencies can all be discussed as the results of trends associated with the industrial revolution. Much that seemed disjointed and chaotic falls into place in a causative sequence. Above all, one of the primary aims of studying history is achieved; that is, the contemporary world becomes explicable in the context of historical forerunners.

In addition to the classroom activities described above, I expect my students to do independent written work. This usually consists of two reports; a book report selected from a bibliography I provide to the students, and a research report on a topic which they have each chosen in consultation with me. The book report is useful in stimulating the student in choosing a topic for the research report. The research topic may or may not be related to the subject matter of the book, but I find that students

will frequently choose to research something that has been introduced to them in the book. Research reports, I believe, are the bedrock of historical study. Therefore, I place great emphasis upon it and encourage students to think of it as a term project. I talk about it at the first class meeting, discuss it frequently thereafter, and encourage students to discuss their project with me individually. I also assign a high percentage of the grade to it.

The ideas which I have discussed here and attempted to develop for my students are the product of a gradual intellectual process over the years I have taught the history of western civilizaiton. I don't know that I have always succeeded in conveying the theme to my students. I can only guess whether I have successfully communicated with you in this brief paper. I do, however, feel certain that this is one way to enrich and to enhance the teaching and the learning processes.

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Norman R. West graduated from high school in 1949, attended Brooklyn College, and entered the U.S. Coast Guard Academy in 1951. He graduated in 1955 with a bachelor of science degree in engineering, and a commission as an officer in the U.S. Coast Guard.

He served for 10 years with the U.S. Coast Guard. While stationed in Boston, Mr. West earned a master of arts degree in history from Boston University. Desiring to teach, he resigned his commission in 1965 and was accepted as an instructor of history at Suffolk County Community College.

EXPERIENCE-BASED ARCHEOLOGY

by John L. Reese
Chairman, Social Science Division
Herkimer County Community College

Much emphasis has been placed today on "experience-based" learning. Instructors advocate that one way a student can truly appreciate the integral aspects as well as the nuances of a discipline would be to experience the course in a practicum setting. Students too, maintain that they should "go beyond" the classroom and find out what it is like to "live" the course. Bloom and other educational theorists have long maintained that the best way to learn is to apply, synthesize, and evauate new situations in view of past experiences.[1] Some college courses are more appropriate for the transfer of learning than others. In the social sciences, for example, sociology and anthropology courses are two disciplines where students can affectively apply the skills of a practitioner.

At Herkimer County Community College, I teach SS 191—Cultural Anthropology and SS 192—Physical Anthropology and Archeology as elective courses open to all first or second year students. The purposes of these courses are to have the student: develop an understanding of the origin and growth of the discipline of anthropology, explain the various evolutionary stages of human development, identify the various facets of human culture, and use basic archeological techniques in an applied setting. Both of these courses lend themselves to applied learning, particularly in the area of archeology, which is one of my strong interests. After the students have mastered basic technical information and skills in the course, they are ready to be placed in controlled situations where they can experience the reality of the practitioner.

We are fortunate to be in an ideal historical area where archeological sites can be discovered. Students are told at the beginning of each semester that one of the required learning tasks will be to go into the field and participate in archeological site exploration activities. These activities occur toward the end of the semester after students have had the necessary classroom preparation. In class, time is spent learning about the tools and techniques of an archeologist. Students are also introduced to artifact analysis and identification. Then, on at least one occasion, students actually become involved in an archeological excavation.

This activity usually involves what is known as "test pitting" at a potential archeological site. Students are expected to excavate a one-meter square in teams of three or four. The basic tools used are the standard trowel and paint brush. Careful, detailed notes are taken during the entire effort of such things as soil color and layers, the position of all items uncovered, and student interpretations of what cultural activities could have taken place at the site. Since much of the interpretive work in archeology depends upon the relationship of an artifact to its position in the soil, accurate and systematic records have to be maintained.

Students become quite excited about this activity as they realize that they are examining an area unexplored before. If they find an artifact or a prehistoric hearth, they suddenly realize that they are the first to see that object since it was left behind long ago. Many also come to realize that field archeology can also be very hard work. But, more often than not, the thrill of discovery makes the experience a richly rewarding exercise as students realize they are applying previously learned skills to a real situation.

All field records and any artifacts found are then taken back to the laboratory where items are sorted, washed, catalogued, interpreted and compared. This information, together with drawings and photographs, is combined into a short report filed with the College and the State Museum Service. On one occasion a report was written by a student committee and published in the Community College Social Science Quarterly.[2]

A second activity I have used in my teaching is the practice of having students locate potential archeological sites. They are told that sites are usually found on an elevated area of land along a body of water in a region which has a long history of occupation. Students are then given a list of known sites in the area. Beyond that, they are expected to go out on their own or in teams, usually during weekends or after classes, and find a possible area of occupation. Resource people such as local collectors, historians, and residents are contacted, and students therefore learn much about the history of a selected area. After a potential site has been located and recorded on a topographical map, I will accompany students to the location and critique with them the reasons for their site selection.

Students having a deeper interest in archeology are invited to become members of the Archeology Club. This group meets regularly and takes field trips to local museums and collections. On several occasions members of the group have also developed interpretive displays of artifacts and catalogued the growing number of items in the College collection. A large inventory of tools and supplies also exists for the use of the group when excavation activities occur.

Three years ago, an Archeology Museum was developed at the College. This Museum or display area consists of both artifacts found by students over the years and several collections of items donated by local community residents. A variety of exhibits have been created. One theme in the exhibit is a demonstration of how the archeologist works. For example, a sample square or quadrant is displayed showing possible artifacts and soil zones which could be found. The basic tools of the archeologist also are shown. A second theme in the Museum is a chronological display of artifacts representing each stage of prehistoric human development in New York State. Drawings and artifacts depict a variety of life-styles during each period. Another exhibit shows the artifactual material from both the prehistoric and historic periods found during the excavation of the Fort Herkimer Church, a historic landmark located nearby. Students were involved in planning and developing each exhibit, thus providing them with another dimension of social science research. Various community organizations in addition to elementary and secondary school classes visit the Museum on a regular basis. Members of the ArcheologyClub serve as tour guides.

I recently received a letter from Alan Synenki, one of my former students, who is completing a doctorate in Archeology at the University of Illinois at Carbondale. Alan has been spending the past few summers as a team leader at the Black Mesa archeological project in Arizona. He believes that his genuine interest in archeology began when he was able to participate in a "real life" experience in the field while he was a student at Herkimer. It has been my hope that students like Alan, participating in one or more of these exercises, will have had a learning experience that he or she could carry through life. Archeological sites are rapidly disappearing. We should, as educators in general and college instructors in particular, impress people with the notion that archeology is very much a part of the conservation of our natural resources. If we can develop within students the notion that much more needs to be learned about our past through archeological activities, then we will have made a positive impact upon the heritage of our rich background.

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John L. Reese holds the BS in Social Studies from Shippensburg State College in Pennsylvania, the MA in American History from Temple University, and the Ph.D. in Social Science from Syracuse University. He formerly taught at the University of Dubuque in Iowa, having come to Herkimer County Community College in 1971. He is actively involved with civic and educational organizations in Ilion.

ART APPRECIATION IS NOT A SUBJECT BUT AN ATTITUDE: AN ARGUMENT IN FAVOR OF FOCUSING ON CREATIVITY

by Ora Lerman
Associate Professor Of Art
Suffolk County Community College

Art appreciation can be a very vital course at the community college level. Because the students are so new to the subject matter, the possibilities are limitless; and their openness makes for potentially great classroom excitement. It may be the only contact some students will ever have with the area of art. Therefore, it is very important that it be handled sensitively. This means that each class should be responded to individually and not with some preconceived menu of items to be consumed.

Potentially the course can bring students into contact with their own creativity and with the importance of making their own statement. A positive response may cause them to continue the contact on a lifetime basis.

At Suffolk County Community College, we teach the course with an emphasis on studio work. This is an innovative approach. It also brings with it the problem of introducing students to art making without letting the specialization of skill formation overpower the understanding of the creative process.

Attitudes in teaching art change with each generation. Simply expressed, the range of goals varies from an emphasis on skill development to an emphasis on creative expression. The choice between these two approaches elicits much dispute. Both are necessary. However, they are very difficult to achieve simultaneously. Each invariably suffers as the other is emphasized.

These two polarities are reflected in my own art training which was begun, interrupted and continued in the "sixties," a decade that saw a cross-fertilization of the two ideas. My reaction to the permissiveness of art educations in the early sixties, was to emphasize the teaching of skill formation. Inevitably this leads to an imbalance in the classroom environment. Students whose goals are yet undeveloped foresee no use of the skills. This creates a directionless, frustrated, dispirited group. On the other hand, I who have been reared in the arena of self-expression, had felt equally at a loss as to how to utilize the unleashing of energy I had experienced.

In teaching, I recognized that I was replacing one hardline position with another. It created a stalemate that forced me to analyze alternative possibilities. I realized that an extreme position is easier to support philosophically than an attitude that tries to encompass two alternative ways, as the balance between the two remains stable for only a short duration.

I have begun to reassess my teaching goals. The issue, I realized, is how to bring students to understand the whole picture simultaneously, how to bring them to experience their own creativity.

The first step is to present the student with a problem. In the process of solving it, they will be forced to invent a solution and to experience all the anxiety that is evoked by a new experience. Generally, I begin the semester with a problem that immerses students in the decision-making process immediately—one which provides a range of levels of skill development but which taxes their imagination and resourcefulness.

In Art Appreciation this past semester, when I moved into a more conventional way of teaching skill formation, I felt a resistance. They were restless; they could

not see the purpose of the problem to be solved. And I realized that by the time we would achieve our goal, the anger in those left behind would be so great, that any gains would have little value. My primary concern is that they leave the course with a good feeling about the subject; after all the purpose of art appreciation is exactly that. It is more than a course; it is an attitude toward forms and toward ones own sensibilities.

I sensed that the class needed to create something with their hands. The group had excess energy which could be tapped. They were largely inexperienced, but I guessed that many of the boys had done some building.

I suggested we make castles. They loved the idea but couldn't conceive of it. I suggested using corrugated cardboard, glue and pins. First we made a simple cube, and the structure expanded from there. Suddenly they were engaged. This wasn't theory. They weren't forced to see and draw things which they hadn't touched.

As they needed structural information, I supplied it. One girl, using a paper towel roll as a tower, wanted to make a tetrahedron structure, a four-sided pyramid, at the top. She acquired the skill as she defined her need.

The excitement mounted as each castle took shape. As students reached a certain stage, they would look to others to get new ideas and expand their original vision. They painted them and included creatures and figures for a touch of humor, realism or "scale." They had tremendous pride in this accomplishment even though they didn't understand exactly how they had been able to achieve this.

We spoke together on whether and how we should present these, as the school art exhibit was approaching. The idea grew from one of conventional presentation to the final conception of making a large hill town with the castles clustered throughout it. The idea materialized when one student suggested we could stack boxes in order to gain height. They brought boxes and a green tarpaulin to cover them, and a blue bed spread and aluminum foil for the sky and stars. They gathered rocks and plants for landscaping.

The environment occupied a full third of the room. As it neared completion, everyone was aghast at its sense of spectacle and extravaganza. We accentuated this with the use of a spotlight. Again, they didn't understand how they had managed to create this. A few days after the presentation, we sat in front of it and talked informally. I told them that they had just experienced the full cycle of emotions that every artist experiences as they conceive of an idea, search how to develop it, and then present it. I said the process is the same in any creative act. It is about the passion to make something that has never been made. I extended the idea of the creative experience to include everything outside the boundaries loosely called art. The process is the same, I explained.

"Once you have experienced this, you can recognize its presence in any activity, and you can also realize its lack." When I said this, they registered a sign of recognition. I explained how an audience often doesn't realize that an artist begins as they did, with a germ of an idea, and makes it grow. We talked about the courage required to believe in one's own idea, that in its incubation state, the idea is most fragile. It must be listened to and nurtured. I explained that it is easy to applaud an idea that has been developed and resolved. But it is much harder to see the possibilities in it at the beginning. And it is in this stage that one must sensitively suspend judgments.

It is better to fail at resolving an idea than to fear acting on the beginning of a conception. All creativity develops in response to new material. And one must be careful to avoid being too selective in the early stages. Even though the talk was informal, the students understood their experience now.

And I felt we were ready to return to the development of skill formation: drawing and use of tone; for the students could now draw from castles they had made, had felt every edge of, and breathed life into.

I understood from this experience that one must create excitement and a sense of purpose, and then the need for skill formation will develop. These Art Appreciation

students will create for tomorrow the art audience this society needs. We are a society to be likened to a top-heavy pyramid. We have elite makers and consumers of art, without a broad base of support. This is caused by an education system that explains ideas rather than creating experiences from which ideas generate.

Creativity is not in a book, on a slide, or on a wall. It is within ourselves. Once the students experience this, they will have more empathy for the creativity in others. They will not see it as something to be consumed, but to be experienced.

Ora Lerman holds a BA from Antioch College and an MFA in Painting from Pratt Institute. She was a Fulbright Fellow, doing research in Sumi-ye and Calligraphy in Japan from 1963-65. She has taught at Suffolk County Community College since 1971 having formerly been on the faculty of the New School for Social Research.

She received SUNY Research Grants in Fine Arts in 1977, 1976, 1974 and 1973; was a Macdowell Colony Fellow in 1977; Outstanding Young Women of America Award, 1972, 1970; Who's Who in American Art, 1976; Community Leaders and Noteworthy Americans, 1976, 1975 and The World Who's Who of Women, 1978. She presented solo exhibits at the Prince Street Gallery in 1977, 1974, 1972, and 1971 and has exhibited at the Bronx Museum, Queens Museum, Brooklyn Museum, J.B. Speed Museum and Suffolk Museum. She is president of the Women's Caucus for Art, New York Chapter.

AUDIO-TAPE DESCRIPTION OF COMMUNITY FIELD WORK PLACEMENTS

by Howard C. Himelstein
Chairman, Community Mental Health Program
Dutchess Community College

Background

Mental health human service programs in community colleges place considerable emphasis on the field work component of the student's learning experience. There are ample reasons for this emphasis. The field work experience provides the student with the opportunity to (1) integrate classroom knowledge and skills into a unified whole, (2) learn the realities of professional and agency life, (3) be involved with real clients and community problems and (4) experience a "values clarification" process that is inherent in a helping situation.

Students in mental health programs usually begin their field work experience during their first semester and work in several different agencies during their college years. An important issue for these students is the kind of field work placement in which he/she will be involved. The large variety of placements--community centers, psychiatric hospitals, day treatment programs, crisis services, drug rehabilitation centers, special schools--necessitates an important decision for the student and instructor. The decision and eventual field work experience has a significant import on both the student's immediate classoom learning and performance as well as the entire success of his or her college venture.

The selection of a field work placement that is beneficial to both the student and the agency requires the student to integrate accurate perceptions of his/her own abilities, interests and motivations with factual knowledge concerning the demands to be placed on them in a particular agency. This is a difficult, but necessary process for most students in community college mental health programs. A successful field work experience provides motivation and continuity to the student's academic performance each semester, in addition to confirming the appropriateness of the student's educational and career goals. Therefore, it behooves the college instructor to assist students in any way possible to make an appropriate field placement decision.

Problem

Students completing their freshman course sequence in the Community Mental Health Assistant Program at Dutchess Community College are given the option of choosing their sophomore field work placements from a list of eighteen. These placements involve the student working for eight hours per week for thirty weeks in a mental health/human service agency.

Prior to the implementation of this project, students choose their placements based on information from several sources: informal discussions with friends, instructor's description of the placement and individual self-analysis of what would be interesting. This process frequently resulted in students who lacked knowledge of the field work agency and the demands that would be placed on them in that agency. The student's inaccurate information would often have to be corrected by his/her field work supervisor after the student was in the placement.

Method

In an attempt to remedy this situation, eighteen audio-tape descriptions of the field work placements were developed. These tapes, which were recorded at the various placements by either the field work super-

visor or the agency director, including the following information:

1) Introduction by the individual speaking and the name of the placement.

2) A description of the population served by the placement.

3) A description of the services provided by the placement.

4) A description of the student's duties and responsibilities in the placement.

5) An explanation of any special requirements that had to be met by the student before he/she would be accepted at the placement.

These audio-tapes were placed on reserve in the Instructional Media Center of the College library and could be listened to at the student's convenience. Also, prior to making their sophomore field work placement decision, all students were given the opportunity to discuss their choices with their instructor and graduating students who had completed their field work placements.

Evaluation

All students entering their sophomore course sequence were required to listen to at least two tapes prior to responding to the "Sophomore Field Placement Survey." Information from the survey indicated that students listened to approximately three tapes each. All students felt that the tapes were helpful in providing the information necessary to make an informed decision concerning their field work placement. Other sources of information, instructors and graduating students, provided needed supplementary input.

Students also indicated two areas where the selection process could be improved. First was the need for more detailed account of their prospective field work duties and work environment. Secondly, students desired the opportunity to visit the placements prior to making a final decision.

In conclusion, this project proved beneficial in helping students make an informed choice concerning their field work placements.

Howard C. Himelstein is currently Assistant Professor and Chairperson of the Community Mental Health Assistant Program at Dutchess Community College.

Prior to his current position, Mr. Himelstein was a psychologist and administrator with the Illinois Department of Mental Hygiene. His current interests include enhancement of students' experiental learning and development of mental health education programs in the community.

PUTTING HISTORY TO WORK

by Rose D. Danella
Professor of History
Mohawk Valley Community College

The present mindedness of contemporary society is manifest in college curricula as traditional liberal arts subjects slide into a significant decline. Students have been opting for courses that promise employment advantages upon graduation.

A college education, then, is seen as a necessity as long as it serves their immediate practical needs and provides tangible career advantages.

From their "now" oriented perspectives, these students tend to demonstrate not an indifference toward the past but a cynicism about it—in fact, one might say a pessimism and a sense of futility about the value of liberal rationalism and humanism which has prevailed in the West since World War I.

The values of the older generation have been discredited and a new faith has emerged in the righteousness of youth. The era of the 60's saw a jettisoning of traditions for the sake of a new credo of "relevance." And in the minds of youth, relevance was measurable by its relationship to the conspicuous present. The farther a value was removed from the satisfaction or gratification of an immediate need or want, the less relevant it was considered to be. The traditional was therefore of less value. So, often in the name of relevance the baby was thrown out with the bath water.

This mode of "relevance" has been developing an educational myopia. In choosing a program, too often students "vote with their feet" and since administrators are more and more concerned about credit hour production, educational leadership has buckled under. Course offerings are determined on the basis of the number of full-time equivalent students they can generate. (This, to be sure, is relevant to the fiscal realities of the institution.) The result of using this yardstick is a persistent concentration on practical rather than liberal education.

This in itself is not a new position. Benjamin Franklin made the distinction in the 18th century that the liberal arts were the province of the well-to-do, educated gentlemen but, for the masses, a practical training was sufficient. (It goes without saying that the majority of today's students are a "mass.")

At Notre Dame's 1978 graduation exercises, Rev. Theodore M. Hesburgh, president of the university, warned of the differences between training and educating students. But even in the earliest curricula designed for public education, the emphasis was placed on practical values.

The seven cardinal principles of education published in 1918: 1) health, 2) command of fundamental principles, 3) worthy home membership, 4) vocation, 5) citizenship, 6) worthy use of leisure time, 7) ethical character, were reframed in 1972 by the National Education Association Bicentennial Committee (N.E.A.).

All but a few members of the N.E.A. panel felt that the goals of the seven cardinal principles retained their validity after 66 years. Donald Blakeslee said, "I see the seven cardinal principles becoming skills for survival." It appears that what has come about in our time is another swing of the pendulum. Actually, the shift is a matter of perception or focus. Needs and wants are basically consistent. Values change only by the point of view and the point of view

changes periodically, in the continuing effort to evolve more satisfactorily. The pendulum will swing again, but now is the time for present mindedness.

The questions at hand are whether the study of history belongs to the past with no relevancy to the present, and does what was relevant in the historical past have any validity for today? To take another view: Is the study of history irrelevant today, or is its presentation irrelevant?

The study of history is as practical as it is designed to be. History is a basic element of inquiry, a staple—dynamic and changing. It can be both the cornerstone of a liberal education and the foundation of practical training, just as music is both Bach and Rock. In today's education the survival of history as an important element of education is a matter of presentation and application. If today's student orientation is primarily toward getting a job, then let's put history to work in the career-oriented curricula. Let's take history out of its Ivy Tower, give it a hard hat and the job of building foundations for specific careers.

To do this historians need to be as present-minded as the most callow freshman. We need to be willing, if not delighted, to design courses, modules and adjunctive materials that utilize history and historiography to help satisfy today's educational and vocational needs. The college history department has nothing to lose but much to gain in such a move while the student will be tangibly enriched in at least two ways: first by foundation-forming insights to the specific chosen discipline and second by the synthesizing value of a wholistic historical view.

Historical knowledge and historiographic skills can be strong forces in structuring understanding not only of yesterday but of today and tomorrow as well. Through the teaching of the history and evolution of a particular discipline a framework is built for clarifying and ordering the details. It is often found that tracing the historical development of a subject or skill provides a most efficient learning procedure. The evolution of a skill, for example, may very well parallel the best process an individual experiences in acquiring it.

Beyond this, the historical perspective encompasses the values of human experiences. It discloses a continuity, a relatedness. The historical view shows the relevance of isolated, particular interests. It is the perspective within which one can relate chemistry to poetry or stenography to zoology. In seeing the sources, the roots of the fruits, we find the family ties...the synthesis of events and ideas.

Through teaching the historical method of inquiries as well, the student is enriched with an additional skill, a creative process that transcends the needs in learning any one discipline.

Knowing one's job only as a set of isolated details is the sign of a severely limited consciousness. In the Global Village the "one-eyed" technician is not much. The expansion of awareness is basic to any positive educational objective. History is a means for achieving this simply and efficiently. Through the vantage point of an historical framework, the technician can see with both eyes. Not only will there be a wholistic comprehension of the evolutionary nature of the particular technology but, equally important, an awareness of its relatedness to other occupations. to other events, to society, to the entire Global Village.

Through the historical view the specialist will know of the sources of the specialty, the needs or events that brought it about, the original objectives and purposes, the social climates that spawned and nurtured it, the evolution of it with enlightening details of its development, the results of it and the effects it has had on life, nature, and society. The specialist will be aware of the specialty from all sides, technical, political, cultural, aesthetic and more. All of these connecting links can serve the purpose of clarifying the discipline, aiding the learning and internalizing process, and relating the parts to the whole.

If this sounds like a tall order, take a moment to recall a history and technology of papermaking. Whether or not you are a specialist in paper, you are likely to know a good deal about it: its origins, its evolution and development, its cultural functions, the

basic methods and materials of its manufacture, its contributions to knowledge, communication, religion, art, architecture and so on. Although you have learned about paper from many sources, it is likely that the bulk and foundation for your knowledge was gained through a simple, entertaining story--a history lesson.

The historical exposition is such an efficient and intriguing means that it can be effective at any level of the educational process. The broadness of its context and contents opens the particular inquiry to the possibility of infinite relationships. The history module can be as effective in a course of Computer Logic as it has been in the story of paper. To see its college status as that of a liberal arts discipline alone is certainly too narrow a view for historians.

The problems we are now addressing are the means and methods for expanding the history department's functions and offerings.

To serve the objective of putting history to work in career programs, a number of initial steps must be taken. First of all, the concept must be "sold" to the administration, the various departments and the student body. A rationale must be prepared, but this is not likely to be enough. Most often it is necessary to have a product before making a sale. This would mean preparing a course, mini-course or module together with its rationale, specific behavioral objectives and modes of presentation. Of course intensive articulation with the target department and its course objectives is imperative in most instances. Occasionally a history module may be presented that is functional for a number of specific disciplines. For example: A History Of Architecture, in a mini-course or "plug-in" module package, complete with rationale, behavioral objective, A-V aids and test instruments, would be useful in both technical and liberal arts course.

While most history modules will be designed to be on target with the specific behavioral objectives of a particular discipline, the rationale is to enlarge and expand the field of relatedness. The history enhances its value to the student when it goes beyond being a mere description of a particular evolution. It is important to relate the subject to the cultural, political, environmental, aesthetic and religious climates of the epochs. These very elements are the extra advantages that facilitate comprehension, retention and progression in the process of learning. They provide the extra "wrinkles" and mental connections to the funded knowledge that are essential to realization. They transform the discipline from a series of remote abstractions to a rich, human and interesting story to which one can relate on the level of his or her own consciousness.

Typically a history module will be designed to:

(a) Relate the origin of the subject to the social climate of the epoch.

(b) Point out the factual or supposed need-purpose-objective or causes for its origin.

(c) Where applicable, show the technical-mechanical characteristics, discoveries, happenings that allowed or facilitated the origin. Or in other than technical, show the rationale or aesthetic or mind set--

(d) Trace the evolution of the subject in relationship to its time and concurrent events. Give the rationale for its modification and development.

Designing the history module itself is only a part of the total job of putting history to work. A very important aspect of this effort is to establish a process or schematic for articulation between the history department, the career-oriented departments and the administration. The matters of program relatedness, relevancy, need, and scheduling, among others, need to be addressed. And needless to say, initially, a good deal of public relations work will be required.

In these matters, it is advantageous if the proposals are innovative and ancillary. New ideas and help are seldom rejected. Success in implementation rests largely on the quality of the preparation.

Quality, however, needs to be considered in aspects of the course than its

historiographic content. While the content is the essential ingredient, its purpose in this application is its effectivness in reaching the student. It must be remembered that now history is being utilized as a learning aid to another subject. (Only historians realize that history is the only subject.) This means that methods of preparation should be as carefully structured as the course content itself. Every available means within practical considerations should be utilized to expand the angles of approach. While some individuals are capable of presenting thoroughly captivating lectures, the student audience is not equally capable of learning by this vehicle alone. And too great a part of the success would rest on the individual teacher talent.

Some teachers feel that student imagination has been falling into disuse, and while it is not our intention to contribute to this degenerative process, it is most advantageous to employ a variety of presentation approaches. Audio-visual materials, team teaching and innovative techniques should be considered in the design of an effective module along with testing instruments for measuring student success in achieving the behavioral objectives. The package should be complete and concise, a space-age history module designed for maximum efficiency in a restrictive time frame.

Another important offering might be a "culture clinic" program for career and other non-liberal arts students. The function of this program would be to enrich the student with exposure to cultural experiences not generally offered outside the liberal arts program. The value and relevance of such a program to the student is found in expanding the educational experience and, consequently, the effectivness and fulfillment of the individual.

The Culture Clinic will open avenues for the refinement of values as well as the expansion of consciousness beyond the original vocational objectives.

The methodology and specific content for such a program can be determined partly by pretesting the student population to determine the basic or persistent areas of cultural deficiency.

Programs might include lectures, multimedia presentations, team presentations and demonstrations, performances, exhibitions and other means in a highly-structured curriculum.

All of this planning, preparing and proposing requires imagination, time and effort on the part of the history department. But if history is to survive and perform its most needed functions in today's colleges, it needs to be put to work.

Note: Sample modules are available from the author.

Rose D. Danella is an assistant professor of history at Mohawk Valley Community College. She received her BA from Alfred University, and her MA and Ph.D. from Syracuse University. Her focus is the history of the city and minorities in America.

As a former president of the Utica Board of Education, she was an advocate for racial integration as well as an integrated humanistic K-12 curriculum. She is a trustee of the Utica Public Library.

TEACHING LITERATURE TO NON-LITERARY STUDENTS: A COMMUNITY COLLEGE APPROACH

by Shirley Geok-lin Lim
Assistant Professor
English Department
Westchester Community College

A rapid historical survey tells us more books are published today in terms of titles and quantity and more people are buying and reading these books than ever in American history. Despite the hypnotic appeal of television, the printed word is holding its own. Still, the common complaint among teachers of literature, especially in community colleges, is their students' lack of familiarity with what is called the literary tradition: Shakespeare's plays, Chaucer's poetry, even the Bible. However, we are fooling ourselves if we believe this non-literary orientation is a recent phenomenon. When James Hart's history of American literary taste, The Popular Book, appeared in 1950, he noted the most popular books then were How To Win Friends and Influence People, Uncle Tom's Cabin, Ben Hur, and Gone With The Wind.[1]

Hart's history serves to emphasize the point, that what instructors of introduction to literature courses call mainstream literature, or quality literature, is and has been traditionally an extremely narrow selection of fiction, poetry, and plays. The titles which form the bulk of our reading lists are elitist in nature. The literature we still choose to teach would not have been the choice of college freshmen even in the bright 50's and 60's when SAT and reading scores were higher than what they are today. Teachers in open admissions institutions particularly have to be sensitive to the charge of elitism, for we are teaching students who generally come from working-class and lower-middle income backgrounds, often first-generation college students in their families, and who are, in fact, part of a privileged generation permitted to enter higher education without the cultural and socio-economic biases of a leisured class. Moreover, class observations lead many of us to conclude that it is not only the open admissions student but the traditional freshman as well who lacks familiarity with quality literature.

Based on attitudinal and diagnostic questionnair's which my students have filled out, I believe I can safely make a number of assumptions when designing an introduction to literature course for the "new students." For the sake of simplicity, I have pared these assumptions down to four. The first is a negative assumption. I cannot assume my students, when they enter the course, will have a previous experience of literature, a knowledge of critical and literary terms, or critical skills. The second assumption is that students are for the most part readers. They are literate. Most colleges test students on entering and admit them to literature courses after they have exhibited a mastery of reading skills well above a tenth grade level. On these two assumptions, I design a course which will neither demean nor frustrate the open admissions students; the readings and discussions must take place at a level which respects them and works to reinforce their self-respect.

The third assumption is that the reading of literary works, while drawing upon those reading skills which students already possess, is different in nature. In reading a non-literary college textbook, the student is asked to read for denotation, for facts, for summary, and for memorization. The text is explicit communication, often accepted as unquestioned information; the material covered is objective and is frequently perceived by the student as directly related to his career choice. In reading literature, the

student is asked to read for connotation as well as for denotation and for inferences. The work is often implicit communication and must be scrutinized as much for what it conceals as for what it reveals. The student is asked to make an emotional response to subjective and sometimes devious content which seems to have no direct bearing on his career choice. The basic difference, which I communicate to students early in the course, is in the objectives of the activity of reading. Although they are literate and can read for information, they are not skilled in reading literature, in reading for emotional, intellectual, and aesthetic perceptions.

My fourth assumption, rising from the third, is that I do not teach literature. I assume, in fact, that I am a teacher of reading, that is, of those particular reading skills used in a critical appreciation of literature. In an introduction to literature course, my purpose is not to teach a subject, such as the Puritans in the New World or Metaphysical poetry; my essential function is, as Mark Schorer so aptly described it, "to assist the audience in those disciplines of reading on which any meaningful judgement must rest."

With those four assumptions in mind, I would like now to be both speculative and practical as to how those disciplines of reading can be taught.

Virginia Woolf in her essay, "How does one read a book?" said, "The only advice, indeed, that one person can give another about reading is to take no advice, to follow your own instincts, to come to your own conclusions." To maintain the dimension of freedom which Woolf posits as primary in reading literature, the teacher has to design a learning environment which approximates to those of autonomous and spontaneous situations. This can be a difficult task since frequently students take our courses to complete required credits. Many of them are hostile, associating literature with the actual pain of boring high school classes when they may have suffered feelings of humiliation, inferiority, and failure. To others, the study of fiction, poetry, and plays seems remote from narrow career aims. Thus, many of our students are reluctant bodies displaying a perceptible lack of motivation and a prior withdrawal of commitment from the subject.

It seems to me the first step towards modifying this type of behavior is to modify the classroom environment. If we believe an appreciation of literature rests upon the freedom of experience and of spontaneous pleasure in reading, then we have to create an environment where students can and do enjoy themselves. Many literature teachers have personal strategies for producing such an environment. One brings in cookies and coffee into the classroom; another bones up on jokes; and yet another researches into the more risque events in an author's biography. However, a warm and interacting teacher can create simply a tone, an ambiance which is non-threatening and supportive. A non-competitive structure permits the student to enter into his reading and to offer his responses feeling as little risk as possible.

Of course, students' enjoyment of the class is only a prior condition set up to result in certain learning activities. The primary learning activity, although seldom perceived as such in measurement, is the class discussion. From the point of view of students' learning, this activity is observable as students' responses to teacher's questions, students' responses to other students' questions or comments, the students' own questions and unsolicited comments. Sometimes, because of our need to assert dominance in the classroom, we tend to ignore the learning process involved in the other areas of class discussion and to focus chiefly on students' responses to our questions. In fact, the students' spontaneous queries and comments offer us another means of measuring their participation. In seeing these responses as valid and as equally important as their answers to our questions, we are encouraging their independence and instincts as readers.

The other activity, usually accepted as the primary measurement of learning, is the students' written response which can be in the form to answers to quizzes and to questions on specific texts, and in the form of papers which incorporate research, secondary materials, and discussion of themes. However, as readers ourselves, we know that the discursive and written responses are informed and directed by a third kind of learning activity which covers the whole of the reader's complex psycho-motor, sub-

critical responses; the kind of responses which we make in the actual act of reading and which Purves categorizes as the engagement-involvement response.[2]

I will limit myself to five practical suggestions on how this third area of reading activity, the basis for oral and written responses, can be more fully drawn upon in an introduction to literature course. These suggestions, some original, some borrowed from researchers and other teachers, have nothing to do with the content of the course. They are teaching methods I have tried and which have proved helpful in guiding my students to become independent and appreciative readers of literature.

1. The Diagnostic Questionnaire

Students complete a questionnaire very early in the course. The questionnaire serves a number of purposes. It invites students to a serious consideration of their reading habits and of the nature and forms of literature. They begin to perceive the course as a continuum of previous learning and as participatory in nature. Another purpose is to provide the teacher with information on the students' educational background and with insights into their attitudes. These insights give the teacher an immediate opportunity to clarify the students' misconceptions of the course and to take into account their strengths and weaknesses in the course design. Some of the questions are as follows:

I. Number the appropriate items in order of their importance.

1. Which do you prefer reading on your own?

   novels short storeis poems plays

2. Among your friends, which would you say is their favorite reading?

   novels short stories poems plays

3. In high school, which did your teachers concentrate on?

   novels short stories poems plays

4. Have you tried writing any of the following?

   novels short stories poems plays

5. Which elements in literature do you enjoy most?

   suspense romance psychological revelation occult interesting characters style of expression other element

II. Answer the following as accurately as possible.

6. What is the title of your last literature textbook?

7. What are some novels you have read in an English course?

8. What are some plays you have read in an English course?

9. What are some poets you have read in an English course?

10. What are some books you have read on your own?

III.

12. Put a check next to the terms you are familiar with:

    allegory symbol imagery plot catharsis tragedy irony author omniscient

13. Provide definitions to those terms you have checked.

IV. Answer the following at length.

14. Have you ever read anything you felt was beautiful? What was it?

15. Have you ever read anything you felt was particularly meaningful? What was it?

16. What can you gain from reading literature that you cannot gain equally from watching television, going to the movies, or talking with friends?

17. Many people continue to read and to be impressed by some works of literature. In your opinion, why does such literature have lasting value?

V.

18. What do you expect this course to be about?

19. What would you like this course to be?

20. Give some reasons why this course may be useful to you.

11. The Open Classroom Structure

Another method which leads quickly to increased responsiveness is to open the classroom structure. This openness is not so easily achieved merely by rearranging chairs and having students sit in a circle. A better strategy is to enlargethe flow of communication, from the conventional one-way stream, teacher to student, to a multi-stream conversation which includes student to student and student to teacher. For example, students may be given the responsibility of explaining certain concepts or texts to others who have difficulty grasping them, either during the class period or outside of the class period. Organizing students into small groups, each of which discusses a specific question or idea before presenting its statements to the rest of the class, often results in increased oral interchange.

Even with writing assignments, the sense of openness can be nurtured. After students have selected particular themes for writing, they can be encouraged to sit next to students who are writing on the same themes. Usually, these students quickly begin to ask questions of each other and to check on each other's responses. After each writing assignment, students with more complete responses can be encouraged to loan their papers to the rest of the class. In this way, their work is recognized not only by the teacher but by their peers. And students whose papers are less satisfactory learn in a concrete form to measure what it is they are omitting or misconceiving. Since many of our students commute or work part-time, the openness of classroom exchange offers them an experience which closely approximates to living on-campus when, as I remember it, there are frequent exchanges among students and a self-help system which flourishes in the dormitories.

111. The Relaxation Exercise

A third method for soliciting a greater range of active as opposed to passive reading is to use relaxation exercises. Often students come to class psychologically and mentally fatigued. They are ordinarily plagued by problems, stresses, and distractions. Just as we cannot concentrate on a good read when we are overworked and tense, so too students find it difficult to focus on the finer points of imagery and symbol under similar conditions. When a class appears jittery, inattentive, or slow, I have found that taking a few minutes for a relaxation exercise can change the mood and lead to increased receptiveness and concentration on the text.

In a relaxation exercise, the teacher can begin simply, by asking students to close their eyes, to relax their limbs, and to breathe deeply. When I sense that this feeling of peace and quiet has been achieved in them, I move on to describe the scene or situation which is under discussion. For example, when we read "Kubla Khan," I described Coleridge's vision of the cold dark caverns, the sound of rushing waters, and then the sunlight of five miles of fertile ground. After the relaxation and imagination exercise, students dropped their hostility to the poem because of its difficulty and began to discuss the force of its imagery, its use of contrast, the emotional and sub-rational senses at work, and the symbolic significance of the images. Similarly, in a period of their intense frustration with Marvel's "The Garden" because it seemed so cerebral, the relaxation and imagination exercise resulted in an immediate emotional understanding of the concepts of privacy and solitude, the power of the image of the garden, and when we returned to the text, a relaxed and cognitive grasp of its themes.

IV. Analogizing

A method long popular with literature teachers and still effective today prepares students for interpretation and evaluation by inviting analogies between the students' own experiences and the content of the literary work.[3] Using such analogies allows students

to identify, and through identity to empathize with what may appear superficially to be less than relevant material. Relevancy, after all, is a fallacy as a guide in teaching literature which has its subject universal human experience and relationships. For example, in teaching Antigone, I asked students what recent events in U.S. history they were reminded of in the conflict between Antigone's appeal to divine laws and Creon's upholding of state laws. My students talked about the Vietnam war, the legalization of abortion and the Catholic Church stance against contraceptives. This early discussion led some students to a passionate identification with Antigone and others to an ambiguous and complex response to the action in the play. Altogether, they showed a curiosity and personal involvement in the characters and outcome of the plot.

Similarly, a teacher using the analogizing method could ask students if certain characters resembled persons they knew and how they would respond themselves in certain fictional situations. In discussion the lives of authors or the historical and social milieu of a work, the teacher could invite parallels between the subject under discussion and topical interests. The reaching for analogies in the students' own lives leads to keener analysis of motivations, elements in character, and issues of good and evil, emotions and interactions which are embedded in theme.

V. The Literary Journal

A useful method to help the student make the transition from oral informal response to written response is the journal assignment. Although journals are increasingly common assignments in writing courses, many literature teachers have not explored their possibilities in getting students to begin writing on their reading of literature. A literary journal allows students to record their responses without the attendant anxieties and restrictions of formal presentation. In the journal, students could summarize class discussions, give their own interpretations which in the rush of the class period may not have received a proper hearing, and write of their feelings towards a particular work. They may, if they wish, address the teacher and write of their feelings towards the course. The journal acts as a catch-all for larger and less specific responses which do not fit into the limitations of a formal paper. Since students know they do not have to write on anything specific, they usually begin to express many of their emotional and intuitive responses.

The teacher may also give guidelines on how sections of the journal should be developed with an eye to teaching specific literary skills. Students may be asked to provide definitions for critical terms, biographies of authors, summaries of major criticism on a work, exegesis of selected passages, analysis of specific characters, interpretations of particular poems, and so forth. All the critical apparatus which finally produces a lengthy paper can be broken down to its details and taught section by section through the literary journal.

Evaluation

These five teaching methods attempt chiefly to tap students' engagement-involvement responses; they aim at developing an authentic motivation for reading and thinking about literature, an internal motivation which Bleich calls "the overall aim" for teaching literature.[4] However, as Bleich points out, teachers of literature often bring to the classroom a hierarchy of values displayed in literary criticism which places more importance on objectifying the work and on interpretation and evaluation of style, form, and techniques. I am not guiltless myself. I believe plot summary is less valuable than an understanding of theme and that a recognition of stylistic devices shows more skill than a paraphrase of setting or character. Secretly, I want my students to be literary critics. My method of coping with my bias is to be descriptive rather than prescriptive in my evaluation of students' performance. For example, when Sam's paper gives a plot summary, describes the main characters, discusses how he identifies with the hero, and describes his difficulty with the author's use of dialect, these statements are not valueless. They show his ability to abstract important events, his engagement with characters, and his recognition of stylistic complexities. Acknowledging these skills, I also note he has not attempted interpretation or evaluation. The skills of arriving at an

abstraction on theme and of judging the work's success using criteria of previously read works have not been applied. Their absence indicates that Sam should continue work on gaining these specific critical skills. The emphasis of my evaluation is to clarify where he still needs to proceed in his learning in terms of specific skills. Finally, I try to keep in mind that while I would like to be surprised by Sam's acuity in reading, I am more interested in discovering how he reads and what his experience of the text is; and that I must respect his own judgements of this reading.

[1] James Hart, The Popular Book: A History of America's Literary Taste (Berkeley and Los Angeles: University of California Press, 1963), p. 287.

[2] Alan C. Purves and Victoria Rippere, Elements of Writing About a Literary Work: A Study of Response to Literature (National Council of Teachers of English: Urbana, Illinois, 1967).

[3] Simon Lesser, Fiction and the Unconscious (New York: Random House, 1957)

[4] David Bleich, Readings and Feelings: An Introduction to Subjective Criticism (Champaigne, Illinois: N.C.T.E. Press, 1974).

Shirley Geok-Lin Lim, born in Malaysia, studied English Literature at the University of Malaya, and received a BA, first class honors. She received a Fulbright Award and a Wien International Fellowship to study American Literature at Brandeis University and received her Ph.D. in 1973. She was a Teaching Assistant at Brandeis, and has taught at the University of Malaya (Kuala Lumpur), University Sains (Peneng), Queens College, Hostos Community College, and is currently an Assistant Professor at Westchester Community College. Her short stories and poems have appeared in various Southeast Asian and Australian journals and anthologies. Some of her poems are appearing in The Third Woman, an anthology of minority women writing by Houghton-Mifflin. Her first volume of poems, Crossing the Peninsula and Other Poems, published by Heinemann, will appear this year. She was awarded a N.E.H. Summer Fellowship this year, and did research on Wallace Stevens in Princeton. Aside from the usual courses, she also coordinates the Writing Tutorial Center at Westchester Community College.

A RESEARCH PAPER INNOVATION: INTERDISCIPLINARY APPROACHES

by Samuel Draper
Professor of English

and

Roslyn Benamy
Professor of Business
Rockland Community College

The research paper was taught at Rockland Community College as part of English 101 or 102 during the 1960's. Only partially a success, the majority of teachers found that the increasing emphasis on writing in Freshman English and the demands of reading and correcting expository essays left too little time to teach researching effectively. In fact, many instructors did not find time to teach the research essay at all. Since only a few teachers, perhaps three or four out of thirty, did manage to incorporate the research paper into their English 102 sections, the department decided to drop the requirement from the freshman curriculum.

As more and more emphasis was put on literacy and grammar, students and teachers began to ask the English Department to reintroduce the research paper into the curriculum. Thus, in September 1974, English 91-M, the Research Paper Workshop, Rockland's first one-credit "mini" course, was introduced. Professor Draper was in charge of all sections of English 91-M himself, teaching the majority of them, assisted by one or two other instructors as his load grew too large. He designed this new moduled course to meet twice weekly for fifty minutes for four weeks. (In September 1978 the module was increased to two meetings weekly for six weeks.)

The Interdisciplinary Approach

In order to recruit students for these workshops, Professor Libby Bay, chairperson of English, and Professor Draper invited both the English staff and the college-wide faculty to assign a research paper within their own classes. Such an assignment in a psychology or political science course would, most likely, stimulate the students to enroll in English 91-M where they would be taught the proper form of a research paper. At first, response from other departments was small; nevertheless, two professors, one from political science, the second from business, assigned a required research paper in Political Science 101 and Business 101 respectively. These two instructors recommended English 91-M to their students as a means to an end, that is, a means to research and write an essay correctly. The majority enrolled, along with various other students who were advised that extra credit might be recorded for the accomplishment of a research essay provided these papers were written under the guidance of a 91-M instructor.

From the first, Professor Draper and his staff have seen the advantages of a two-for-one situation. One credit of English for 91-M is given students who attend the workshop and master the research format while the paper may be done for a course in any discipline. The "two-for" arrangement allows the student to write one paper and, legitimately, receive credit in two classes.

Although research papers are not universally assigned by Rockland instructors, those who do require a library paper, as this form is sometimes called, recommend, if not insist that their students work in the context of 91-M. Another aspect of our college's

curriculum, that of honors courses, led to further enrollments in the formative stages of English 91-M, as special sections were coordinated with honors assignments.

In the first year of the workshop, Professor Draper planned the "mini" module around eight class meetings, each dealing with a particular aspect of research paper theory. (For example, the use of the short quotation, long quotation, paraphrase, footnoting, and bibliography.) For particularly difficult assignments, such as paraphrase and the combining of short quotations with paraphrase, homework is required. At the fourth meeting of the workshop, in the beginning of the third week, students are given a short lecture-demonstration of all the college's library resources by a professional research librarian. This librarian is singled out repeatedly as being a consultant readily available to any enrolled student in English 91-M. This librarian will aid students in their research bibliographies or with any other pertinent problems. After the students have become acquainted with proper research writing techniques, they are required to submit the proposed thesis of the paper for approval by the research paper workshop instructor and/or by the other faculty who may be involved with the assignment. Once the thesis has been approved and the writing begun, the workshop instructor is available for consultation. When the rough draft has been completed—it may be written in long hand in a triple-spaced format if the student is not a typist—the student makes an appointment with the workshop instructor. In the presence of the student the instructor reads the rough draft. The instructor may edit briefly here and there, indicating technical errors to be corrected then on the manuscript. In some cases, whole sections of the essay may have to be rewritten at home. When the manuscript has been corrected and approved by the instructor, students have three options: they may type the final paper themselves, or have the paper typed, or they may request that the secretarial students of the Business Department type the final manuscript, that is, if the English 91-M students meet the business department's eligibility requirements established by Professors Roslyn Benamy and Wilma Michaels.

A Further Interdisciplinary Approach

At the beginning of the workshop, the students are advised about a joint modular effort between the English Department and the Business Department, an effort which may facilitate the final typing of the students' papers.

In regard to the background of this joint project, Professory Benamy has pointed out that many employers of secretarial studies graduates had complained that the individuals they hired had had little or no training in meeting daily office deadlines or in working closely in a one-to-one relationship with another individual.

In the fall of 1975, elementary typewriting classroom instruction was reduced from five hours to three hours. Typing students spend an additional two hours per week in a skills center completing assignments under a qualified teacher of business education. At the end of the academic year 1975-76, it was found that these typewriting students had a somewhat diminished skill level.

In order to solve the problems of meeting deadlines, working with another individual, and reinforcing typewriting skill levels, it was decided to try a six-week module whose time would coincide with that of the English Department's English 91-M. Typewriting students were to meet for thirty minutes twice a week for six weeks with the typewriting instructor, thirty minutes twice a week in the skills center, and spend the remaining three hours typing a research paper written by a student in the Research Paper Workshop. The new course SS 91-M, Typewriter Skill Building Techniques, a secretarial studies module, was offered for the first time in September 1976.

Both the English and Secretarial modules start two weeks after the official opening of the semester. Within two weeks, the typewriting students see an immediate increase in their speed of operating all movable parts of the typewriter as well as a concomitant increase in their actual typing speed. The secretarial studies students are well trained in the mechanics of the English language not only because of the twelve

credits in English, which is a requirement of their degree program, but also because of the constant reinforcement of those mechanics in all of their typing and shorthand classes. Spelling, punctuation, word division, usage, and paragraphing are continuously reinforced. Because the majority of rough drafts from 91-M students are written in long hand, the secretarial students have been exposed to learning to type proficiently from a hand-written rought draft.

Eligibility Requirements for Typing Research Papers

1. The En 91-M student will have no other recourse for typing the research paper.

2. A limit of 1,500 words is placed on the paper.

3. The En 91-M student must proofread the paper with the SS 91-M student.

4. En 91-M corrected rough drafts must be submitted early, according to a pre-arranged deadline.

5. SS 91-M students will work exactly from clean copy only.

6. The responsibility for spelling, punctuation, correct usage, and proper research paper technique rests with the En 91-M student.

Time Sheet Schedule for Typing Research Papers

A record is kept of the following dates by the SS 91-M student:

1. Rough draft proofread by research paper instructor.

2. Rough draft assigned to typing student

3. Typed research paper is proofread by the student author and typist

4. All corrections are made by the typist

5. Typist gives research paper and original rough draft to typing instructor.

6. Typing instructor returns finished paper and rough draft to research paper instructor.

To summarize, it should be said that this interdisciplinary approach to the research paper has met with unqualified praise from both instructors and students. One instructor has gone on record: "Before the 91-M Workshop, I never received a good research paper." The students likewise have repeatedly evaluated En 91-M and SS 91-M as among the most valuable courses at Rockland Community College. When one student was queried as to his high evaluation of these courses, he asserted: "Who's going to quarrel with success? When I first saw the completed paper typed on professional thesis paper with my name on it, I was amazed. But when I received an "A" on that paper from Professor Werthamer with her admiring comments, and then an "A" from Professor Draper in En 91-M, I was really happy. It was all a lot of work, but the results were gratifying."

An honors graduate of the University of California, Samuel Draper spent a year as a Fulbright Scholar in France and Belgium in 1959-60 as part of his graduate work at Columbia. He translated The Strange Rider and Seven Other Plays by Michel de Ghelderode (1895-1962) and interviewed the Belgian playwright many times for a biography now in progress. Dr. Draper is currently Professor of English at Rockland Community College, adjunct in literature in SUNY's Empire State College, Lower Hudson Learning Center, and faculty coordinator of the Mentor/Talented Student Program, a college-wide honors concept at R.C.C. He was awarded the SUNY Chancellor's Award for Excellence in Teaching in 1978.

Roslyn Benamy holds the MBA from New York University. She is a current member of the Board of Directors of the New York State Business Teachers Association; Past President of SUNY Secretarial Educators Association; Past President of Gregg Shorthand Teachers Association of the Business Education Association of Metropolitan New York City. She is director of Secretarial Workshop Abroad--London, England and Tel Aviv, Israel at Rockland. She has been a guest lecturer at Pitmans Central College, London, England.

STUDENT GOVERNMENT AT THE COMMUNITY COLLEGE: ONE MODEL

by John C. Gallagher
Executive Dean

and

Frank Petrone
Director of Student Activities
Suffolk County Community College

Student government at community colleges often reflects a trend of earlier days: to emulate four-year college systems. The community college government commonly repeats the traditional mode—students are elected in campus-wide voting to sit on a student council. The degree of power and autonomy given over to these councils varies from college to college. One factor is quite common among such governments: they do not work well. "Elections" of student leaders often involve a woefully small percentage of eligible voters who participate in what amounts to little more than a popularity contest. The valuable lessons of leadership are doled out to a handful of students. The real interests of students rarely surface as a result of this closed-door syndrome. The standard structure of government, grafted from four-year colleges, breeds frustration for community college students and administrators alike.

Government by Commission

Suffolk County Community College opened its Western Campus in September, 1974. Students and administrators immediately began systems planning for a new mode of student governance. Much discussion centered on a realistic assessment of the problems and pitfalls noted above. Students proved as anxious as administration to devise government to reflect their true interests, respond to changing student concerns and allow maximum exposure to leadership challenges. In the fall of 1976, "interest committees" were organized, parallel to student life components on campus. Each group channeled its concerns and findings to a Coordinating Committee, made up of representatives from the interest committees. The Coordinating Committee developed a governance model based on the committee reports. The typical hurdles associated with governance development were always present, but by continuous communication these hurdles did not become obstacles. The outcome of three years' planning and discussion was recently endorsed by the College's Board of Trustees for a one-year trial. The Western Campus now has a system of government by commission.

The Commission

Initially, students will have an opportunity to participate in four areas of campus life by signing up for a commission. The four commissions chosen reflect the history of student concerns since 1974. Additionally, a student-faculty administration committee exists to administer the students' activities fee.

The four commissions selected are:

1. Special Events: will program lectures, films, speakers and co-curricula activities; schedule dances and concerts.

2. Athletics and Recreation: will develop programs consistent with campus space and interests.

3. Clubs & Organizations: will assist clubs and organizations which develop from student interest.

4. Publications: will assist in improving quality of student publications.

All students are eligible to join the Special Events and Athletics-Recreation Commissions. The commissions on Clubs and Publications are open to students who take active part in these aspects of campus life.

The Council

After commission memberships have been established, each commission will elect officers from among its ranks. The newly-elected Commissioners will sit on a Council, charged with overall coordination of campus student life. Council officers are to be elected from among the Council's members.

The system of government by commission will result, hopefully, in wider student participation in areas of genuine interest to the individual students. Through the Council, all students will be encouraged to join in developing student governance units in activities of their choice. New commisions will be formed as students' interests change. Commissions are prepared to divide and expand within their interest areas, so that each student who joins a commission will have an opportunity to help plan one aspect of campus life.

Elections in this system are designed to enfranchise students currently participating in a given activity. Students will vote only for candidates they know from serving on a commission.

Outcome

The Western Campus plans to review its new form of government after one year of operation. The formal constitution recently approved was also reviewed in Spring, 1978.

Everyone at the Western Campus shares an enthusiasm that planning and testing, ongoing since 1974, has produced a system of government in the best interests of those it supposedly serves first--the community college student.

John C. Gallagher has been Executive Dean of the Western Campus--Suffolk County Community College since the campus opened in 1974. As an undergraduate, Dean Gallagher served as an officer of several national student government organizations and was chairman of a national commission on student government.

Frank P. Petrone is Director of Student Activities at the Western Campus--Suffolk County Community College. He hold professional membership in various student personnel organizations. His experience with student governments spans several colleges.

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